THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 28fr. or 1l. 2s. the year. To other Countries, the postage in addition. [JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

THE NEXT MEETING will be held at SWANSEA, and will commence on WEDNESDAY, the 9th of AUGUST, 1848.

JOHN TAYLOR, F.R.S., General Treasurer.

4, Duke-street, Adelphi.

ARCHÆOLOGICAL INSTITUTE.—The FIFTH ANNUAL MEETING will be held at LINCOLN, commencing Tuesday, July the 25th, and terminating Monday, the 31st of July. President—The EARL BROWNLOW, Lord Lieutenant of the County of Lincoln. A Programme of the Proceedings and Excursions may be had at the Office of the Institute, No. 26, Haymarket.

All persons disposed to contribute antiquities or works of art for exhibition, are requested to communicate with Richard Carline, Esq.; Edward J. Willson, Esq., Minster Yard; or any member of the Local Committee in Lincoln, as early as possible. All precautions will be taken to ensure the safety of objects thus entrusted; and glazed cases provided for their exhibition. Members and others resident in London, and intending to exhibit, should forward what they have to send before the 20th inst., addressed to the Secretaries at the Office of the Institute, No. 26, Haymarket. Every care will be taken of the articles forwarded, and a receipt given for their return carriage free.

T. HUDSON TURNER, Secretary.

IN the GERMAN and FRENCH PROTESTANT ESTABLISHMENT, for the EDUCATION of a LIMITED NUMBER of YOUNG LADIES, VERNON HOUSE, SHAYTON HILL, conducted by Mrs. TUPMAN, and eminent Professors, the Course of Education comprises—

The Anglo-Saxon and English Language and Literature—German, French, Latin, and Italian.
Arithmetic—Mathematics and Physical Sciences.
Geography and History.
Pianoforte and Singing.
Drawing and Perspective.
Dancing and Deportment.

Vernon House contains every domestic comfort, and the grounds for recreation are extensive.

The Rev. Dr. Major, of King's College, and the Rev. C. Fletcher, of Southwell, Notts, have kindly permitted references to be made to them.

KENSINGTON HALL.—REMOVAL.—The LADIES' COLLEGIATE INSTITUTION, conducted for the last ten years at Kensington Hall, is REMOVED to 5 and 6, UPPER LANSDOWNE-TERRACE, KENSINGTON PARK, NOTTING-HILL, where, to avoid the objectionable intermixture of large numbers of various ages, it will be carried on for the future in two separate divisions—the Senior and the Junior—each being restricted to 25 pupils. With this exception there will be no change either in the system of education or the Principals and Professors conducting it.

The VACATION CLOSES on the 26th of July; and Mr. Johnson will deliver the Introductory Lecture on Tuesday, August 1st.

Prospectuses, with full particulars, will be forwarded to any address. If for a pupil under 14, direct to the Misses Johnson, at No. 5; if for a lady above that age, to Mrs. Johnson, No. 6, Upper Lansdowne-terrace.

PUTNEY COLLEGE, PUTNEY, SURREY,

FOR

GENERAL, SCIENTIFIC, AND PRACTICAL EDUCATION.

Established 1840.

PRESIDENT—His Grace the DUKE OF BUCCLEUCH, K.G.

The object of this Institution is to provide a liberal Practical and Scientific Education, on a Scale not hitherto attainable in this country. To the ordinary routine of Study necessary for the Education of a Gentleman is added Special Instruction in the Application of Scientific Principles; in such branches especially as are most likely to be valuable to those who will follow the Professions of Architect or Civil Engineer, or who will enter the Army or Navy, either in the Queen's Service or that of the East India Company; to those who contemplate Investment of Capital in our Colonial Dependencies as Settlers; or, again, to those who, at home, may have the Management of Landed Property, of large Manufacturing or Mining Concerns:—the general aim being to make Science take that prominent place in the Course of Instruction which is usually assigned to Classical Studies, while these latter are still followed by those who wish to do so.

The College is beautifully situated on the Banks of the Thames, at Putney. There are Four Resident, and Ten Non-Resident Masters and Lecturers, viz.:—

Resident Masters and Lecturers on Mathematics and Natural Philosophy.

The Principal—Rev. MORGAN COWIE, M.A., late Fellow of St. John's, Cambridge.

The Vice-Principal—Rev. W. G. WATSON, M.A.

Rev. D. CARVER, M.A.
W. H. SMITHERS, Esq. B.A.

Non-Residents.

Chemistry	Dr. LYON PLAYFAIR.
Practical Chemistry and Metallurgy	A. PHILLIPS, Esq.
Geology	Professor ANSTED.
Civil Engineering and Architecture	W. BANGER, Esq.
Geodesy	C. HODGKINSON, Esq.
Machinery	W. BINNS, Esq.
Descriptive Geometry	Professor DAVIES, F.R.S. &c.
Drawing	H. FRADELLE, Esq.
French Literature	Professor BRASSEUR, King's College.
German Literature	Dr. H. FICK.

Prospectuses and further information may be had on application to the Rev. the Principal, College, Putney, personally or by letter.

By order of the Council.

EDUCATION.—MRS. H. MASSINGBERD RECEIVES EIGHT YOUNG LADIES into her Family to be educated with her two Daughters. Their religious instruction is directed entirely by the Rev. H. Massingberd. Terms may be known on application at 9, Avenue-road, Regent's-park, London.

DRAWING.—A Young Lady, who has studied professionally some years, will be happy to give LESSONS on reasonable terms.—A line addressed to A. B., 21, Murray-street, Hoxton, will be attended to.

GOTHIC HALL SCHOOL, ENFIELD, Middlesex.—Mr. WEARE, in conducting the above, introduces into his system of tuition the elements of a liberal education,—thereby preparing his pupils for the professions and the several departments of mercantile pursuit. The moral character and domestic comfort of the pupils are also objects of unremitting attention. Terms, English only, 30 guineas; with Classics and Mathematics, 40 guineas.—Reference is kindly permitted to the Rev. J. Sherman, Surrey Parsonage; Thomas Challis, Esq. Alderman, Enfield; D. M'Niel, Esq. Stock Exchange; and the Parents of the Pupils.

GERMAN.—CLASSES and PRIVATE PUPILS RECEIVED at 85, Newman-street, Oxford-street, or at 13, London Wall, City; or Students attended at their own residences, by Mr. FALCK-LEBAHN, Author of "German in One Volume."

"The plan of this book is clear, comprehensive, and thoroughly practical. It strips the German language at once of many difficulties which deter English students, but which exist chiefly in the clumsiness of the systems by which it is taught, and not in the language itself."—*Atlas.*

"To those who would attain a practical use of the language, with a moderate expenditure of time and labour, this work will be a welcome help."—*Illustrated News.*

"This is once the most simple, the most perspicuous, the most comprehensive, and the most practical elementary work upon the German language that has yet fallen under our notice."

Naval and Military Gazette.

FRENCH, by Mr. F. Lorin. ITALIAN, by Signor S. Ferretti. SPANISH, by Don Juan Calderon.

BRUCE CASTLE SCHOOL, TOTTENHAM.—Bruce Castle is rather more than five miles from London, and is about a quarter of a mile west of the high road to Hertford. It stands in a park containing nearly twenty acres of land, and the surrounding country is open and salubrious.

A description of Bruce Castle will be found in the 'Beauties of England and Wales,' and in Lysons's 'Environs of London.'

In addition to the Conductors, there are Six resident Teachers. The Course of Study is such as to enable a young man, immediately on leaving School, to enter one of the Universities, to engage in Commerce or Agriculture, or to adopt the Military or Naval profession. Much general knowledge is communicated by means of a course of private reading, in which the Pupils are induced to engage. Lectures too are delivered on various branches of Natural Philosophy.

The plans of government and instruction, the Conductors address themselves as far as possible to the religious principles, reasoning powers, and good feelings of their Pupils. The grounds of the School regulations, and of the formulæ employed in the studies of the Pupils, are explained, and at all times the Pupils are encouraged to apply for information respecting everything which is not perfectly clear to their minds. Acting on the principle referred to, and others connected with it, the Conductors have succeeded in rendering the acquisition of knowledge, to a certain degree, what with unlimited means and under perfect arrangements it would be entirely, namely—a source of continued pleasure to the Scholar.

In developing the same principles, also, they have been enabled to dispense, to a very great extent, with artificial rewards and punishments, and to associate the boys themselves in the business of school government. Corporal punishments they entirely discard; and with rare exceptions they have found that, by treating a boy as a reasonable being, possessed of good natural feeling, it is quite practicable to induce upright conduct, a gentlemanly demeanour, a desire to oblige, and an anxiety to avoid the infliction of pain, whether moral or physical. To the early formation of habits of industry, punctuality, and obedience, the cultivation of a love of knowledge, the elevation of the moral feelings, and the development of the mental and physical powers, the Conductors direct their most strenuous efforts, being convinced by long experience that, beside the direct benefits conferred upon their Pupils, it is by such means alone that they can hope to lay a sure foundation for solid acquisition.

A concise view of the plans in use is given in a small pamphlet, entitled 'Sketch of the System of Education at Bruce Castle, Tottenham,' which, with a Prospectus, may be had on application, by letter or otherwise, at the School.

The Vacation will terminate with Monday, August 7.

SCHOOL, FAMILY, and CLERICAL AGENCY, 8, Soho-square.—Mr. HINTON respectfully recommends his friends of the scholastic profession, Principals and Assistants, to be early in forwarding particulars, which will give a much better chance for insuring suitable engagements.—Messdames HINTON & WAGHORN attend to the Ladies' Department.—School Property transferred, and Schools recommended in England and the Continent.—Letters, the only expense to Principals, must be free.

ORNAMENTS for the Drawing-room, Library, and Dining-room, in ITALIAN ALABASTER, MARBLE, BRONZE, and DERBYSHIRE SPAR, consisting of a great variety of Vases, Figures, Groups, Candlesticks, Inkstands, inlaid Tables, Paperweights, &c., imported and manufactured by J. TENNANT, late Mawe, 149, Strand, London.

Students in Geology, Mineralogy, or Conchology, can be supplied with Elementary Collections to illustrate these interesting branches of science, at 2, 5, 10, 20, to 50 guineas each; together with an extensive assortment of Shells, Minerals and Fossils; Geological Models, Maps, Books, Hammers, &c.

Mr. Tennant gives Private Instruction in Mineralogy, with a view to facilitate the study of Geology.

LITERARY INVESTMENT.—Any gentleman with a taste for light literature or otherwise, and possessing a few hundred pounds, has now an opportunity of INVESTING the same in a PUBLICATION established on quite a novel principle, and which up to the present time has exceeded the anticipations formed by its projector. The profits it is estimated will amount to some thousands per annum. The investment may be made a partnership one or not.—Address to R. S., at Mr. Bulgin's, 221, Regent-street.

CAVENDISH SOCIETY.—A GENERAL MEETING of the Members of the Cavendish Society will be held on MONDAY, the 17th of July, at 3 p.m., in the House of the President, 9, Torrington-square, for the Election of Officers and other business. A volume of 'Chemical Reports and Memoirs,' being the first of the Society's Publications, will be laid on the table.

ROBERT WARRINGTON, } Honorary
G. DAY, M.D. } Secretaries.

THE METEOROLOGICAL SOCIETY OF LONDON.—Objects, to spread a knowledge of Meteorology, and to obtain Information as to the Causes which operate in producing Changes and Modifications in the Condition of the Atmosphere.—Persons wishing to become Members of this Society, or to further its objects by donations, may apply for copies of the Rules, &c. to Mr. Louis Casella, Treasurer, *pro tem.*, 83, Hatton-garden, London; or to Lieut. Morrison, R.N., 11, Acre-lane, Brixton; P. L. Simmonds, Esq., 6, Barge-yard, City; or W. H. White, Esq., 33, Albany-road, Camberwell.

ARCHITECTURAL PUBLICATION SOCIETY.—The arrangements of the Committee being nearly completed, Gentlemen desirous of becoming Members are requested to forward their names, that they may be included in the next announcement of the Society's Proceedings. Annual subscriptions One Guinea.—The Prospectus may be obtained of Mr. T. L. Donaldson, Bolton-gardens, Russell-square, Hon. Treas.; or of Mr. Wyatt Papworth, 10, Caroline-street, Bedford-square, Hon. Secretary.

WHITTINGTON CLUB and METROPOLITAN ATHENÆUM (late Crown and Anchor Tavern, Strand).—This Institution has been founded with a view to throw open to classes which have hitherto been debarred from their enjoyment those increased physical comforts, and facilities for moral and intellectual education, refined social intercourse, and rational recreation, which are the most attractive characteristics of modern civilization; but which, in the absence of individual wealth, associated numbers alone can command. Its members thus enjoy the advantages of being able to make themselves more efficient and valuable in their respective occupations, while at the same time their hours of relaxation assume a double value from the opportunities afforded of spending them in a manner at once improving and delightful.

The various departments of the institution are now in full operation. The Dining and Refreshment Rooms (where the Members may obtain dinner and refreshments at prices calculated merely to cover expenses, and free of gratuities to waiters), Reading, News and Smoking Rooms, are open from 8 in the morning till night.

Classes are established for the study and practice of Languages, Chemistry, Vocal Music, Elocution, Historic and Dramatic Literature, Discussion, Fencing, Dancing, &c. Weekly meetings are held every Tuesday evening in the Drawing Room for Conversation, Music, and other entertainments, to which the members are free; and every facility is afforded for such other studies and amusements as are demanded by the members.

The most eminent Professors in the various branches of Literature, Science, and Art, will continue to deliver periodical courses of Lectures, to which the Members have free admission. The Programme of the forthcoming Lecture Session will shortly be published; and the Concerts and Assemblies will be resumed at intervals.

SUBSCRIPTIONS:—Gentlemen residing or having a place of business within seven miles of the General Post-office, two guineas yearly; gentlemen not within the above district, one guinea yearly; ladies' subscription, half a guinea yearly.

The subscriptions are also payable half-yearly or quarterly, at the option of Members.

NO ENTRANCE FEE.

Ladies and gentlemen desirous of becoming members may obtain forms of application, and all other information, of the Secretary, 189, Strand. C. J. CLARIDGE, Hon. Sec.

N.B. Rooms may be engaged for Concerts and other Meetings on application to the Managing Committee.

ARMY, NAVY, MILITARY COLLEGES, CIVIL ENGINEERING, &c.—Mr. E. STAINES, who has had twenty-five years' experience in the preparation of Gentlemen for the above professions, has a few VACANCIES for resident or non-resident PUPILS. The course of instruction comprises Mathematics, Fortification, Surveying, Military and Civil Drawing, Classics, &c. References to the friends of gentlemen who have obtained the highest honours at Woolwich, Addiscombe, &c. For terms, &c. apply at 9, Salisbury-place, New-road, St. Marylebone.

ENGRAVINGS.—A fine COLLECTION, Ancient and Modern, ON SALE at very reduced prices, after Raphael, Rubens, Correggio, Titian, Guido, Turner, Morland, Bonnington, Danby, Martin, Sir Thomas Lawrence, &c. Also splendid Specimens by Wille, Porporati, Strange, Woollett, Sharpe, Earlom, Browne, Doo, Watt, Cousins, &c.

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NORTH BRITISH REVIEW, No. 18.—The latest day for receiving ADVERTISEMENTS and BILLS in London will be WEDNESDAY, the 19th instant.

London: Hamilton, Adams & Co. Paternoster-row. Edinburgh: W. P. Kennedy.

READING AND BOOK SOCIETIES.

Just published, *Gratis*,

AN IMPROVED PLAN for the FORMATION and SUPPLY of READING SOCIETIES. This Plan is so simple, and its operation so perfect, that families in the most distant parts of the kingdom are adopting it in preference to the more costly yet inefficient mode by which Book Clubs have been hitherto supplied. Sent *gratis* and post free to orders inclosing two stamps, addressed to Messrs. SAUNDERS & OTLEY, Publishers, Conduit-street.

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NOTICE OF REMOVAL.
THE ROYAL AGRICULTURAL COLLEGE OFFICE, removed on the 24th of June, 1848, to No. 26, King William-street, Charing-cross.
PHILIP BOWES, Secretary.

ROYAL AGRICULTURAL COLLEGE,
CIRENCESTER.
Patron—H.R.H. Prince Albert.
President of the Council—Right Hon. Earl Bathurst.
Vice-President—Right Hon. Earl Ducie.
Principal—John Wilson, F.R.S.E. F.G.S. &c.
Chaplain and First Master—Rev. G. M. Tandy, M.A.
Second Master—John Moreland, C.E.
Resident Professors.
Agriculture—John Wilson, F.R.S.E. F.G.S. &c.
Chemistry—J. Blyth, M.D.
Botany and Geology—James Buckman, F.G.S.
Veterinary Practice—John Robinson, M.R.C.V.S.
Mathematics and Natural Philosophy—Rev. G. M. Tandy, M.A.
Practical Surveying and Engineering—John Moreland, C.E.

OBJECTS.

The object of this Institution is to provide such a course of instruction as will be most useful to the practical farmer. The benefits to be derived by the Agriculturists from a judicious application of scientific information are becoming more and more extensively acknowledged; while the means of obtaining that information, if, indeed, it can be obtained at all, without for the time sacrificing a due attention to the practical operations of husbandry, are so scattered and costly as to be within the reach of very few. The College course of instruction is conducted in such a manner that, while the student is well based in the principles of each science, its relations with agriculture are specially touched upon and explained, and their practical application shown, as far as possible, in the operations of the College farm. The theoretical and practical teaching go hand in hand, and the whole is combined with the advantages of collegiate discipline.

By order of the Council,
PHILIP BOWES, Secretary.

London Office, 26, King William-street, Charing-cross.

AT the ANNUAL GENERAL COURT of the ROYAL AGRICULTURAL COLLEGE, held on the 6th of June, 1848:

The Right Hon. EARL BATHURST, the President, in the chair;

The Report of the Council for the past year was read, adopted, and ordered to be printed for circulation amongst the Shareholders.

The recommendation of the Council to raise the fee for in-students to 80l. and for out-students to 40l. per annum was adopted, and the Council were empowered to act thereon.

Mr. Pusey, M.P., and Mr. Fisher Hobbs, having retired from the Council, were replaced by Sir Robert Throckmorton and the Rev. Alex. Huxtable.

One-third of the Council being ballotted out, were re-elected.

A vote of thanks was passed to the Hon. Mr. Bathurst, for his valuable present of a clock for the College Tower; and another to the President, Vice-President, Auditors, Treasurers, and Council for their attention to the business of the Institution during the past year.
PHILIP BOWES, Secretary.
26, King William-street, Charing-cross.

SOCIETY for the DISCHARGE and RELIEF of PERSONS IMPRISONED for SMALL DEBTS throughout ENGLAND and WALES. Established 1772.

President.
The EARL of ROMNEY.
Vice-Presidents.
Lord Kenyon. Right Hon. Sir R. Peel, Bart., M.P.
Treasurer.
Benjamin Bond Cabbell, Esq., M.P. F.R.S.
Auditors.
John Pepys, Esq., and Capel Cure, Esq.

At a MEETING of GOVERNORS, held in Craven-street, on Wednesday, the 5th day of July, 1848, the cases of 23 Petitioners were considered, of which 17 were approved, 1 rejected, 3 inadmissible, and 2 deferred for inquiry.

Since the Meeting held on the 7th of June, TWENTY-THREE DEBTORS, of whom 18 had Wives and 43 Children, have been Discharged from the Prisons of England and Wales; the expense of whose liberation, including every charge connected with the Society, was 223*l.* 4*s.* 9*d.*; and the following

Benefactions received since the last Report:—

B. Whitelock, Esq., per Messrs. Cocks & Co.	A	£2	2 0
E. S. Chandos Pole, Esq., per ditto	A	2	2 0
C. T. Tower, Esq., per Messrs. Drummonds	A	2	2 0

Benefactions are received by Benjamin Bond Cabbell, Esq., the Treasurer, No. 1, Brick-court, Temple; also by the following Bankers:—Messrs. Cocks, Curries, Drummonds, Herries, Hoares, Veres; and by the Secretary, No. 7, Craven-street, Strand, where the books may be seen by those who are inclined to support the Charity, and where the Society meet on the first Wednesday in every month.
JOSEPH LUNN, Secretary.

TO VISITORS TO THE CONTINENT AND TO ARTISTS.

MESSRS. J. & R. M'CRACKEN, FOREIGN AGENTS, and AGENTS to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c., from all parts of the Continent, for clearing through the Custom House, &c.; and that they undertake the shipment of effects to all parts of the world. Lists of their Correspondents abroad, and every information, may be had on application at their Office, as above. Also, in Paris, of M. M. Chenu, No. 28, Rue Croix des Petits Champs (established upwards of fifty years), Packer and Custom-House Agent to the French Court and to the Musée Royal.

LITHOGRAPHY.

MESSRS. REEVE, BENHAM and REEVE execute every description of Lithography, in the best style and at Moderate charges. Illustrations of subjects in Natural History, Geology, Anatomy, Engineering, Architecture, &c. lithographed from nature or from drawings by Artists conversant with the various branches of science, and printed in black or colours. Landscapes, Views, Portraits, &c. completed for publication with artistic correctness from sketches however imperfect, and printed with one or more tints. Microscopic details, Maps, Plans, Sections, Writings, &c. engraved on Stone according to the method adopted in Germany, and printed with an effect little inferior to Steel.

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8, King William-street, Strand.

MESSRS. CHAMBERS'S EDITION OF EUCLID.

Our attention has been drawn to an article in the *Philosophical Magazine* for June, in which our edition of Euclid is treated in a spirit very unlike that which we would associate with the names of Sir David Brewster, Richard Taylor, and others, which appear on the cover of the work. The writer, in his eagerness for a condemning verdict, makes several assumptions, which he brings forward as facts. What they really are we shall presently enable the public to judge. He says—'Since general education has become a political stalking-horse, and the Government has laid the foundation for carrying out the principle of centralisation in educating the People, there have been several speculations made in the composition of works of an elementary class, under the hope of the publisher's or the author's influence with the Educational Board being able to get them enforced by an order in Council upon all the schools which receive aid from the Parliamentary Fund.....' In sporting phrase, the two works at the head of this review' (one of which is our edition of Euclid) 'are the present "favourites," and betting upon them is nearly equal.'" Elsewhere, the speed of this edition of Euclid as "one of the candidates for being adopted by the Educational Committee of the Privy Council.' He also classes it with books 'alone recommended by their price, and by the influence of their authors with the subordinate functionaries of the Government.'

The plain facts are as follows: Our edition of Euclid was published in September 1836, *two years and a half before the Privy Council had begun its educational labours.* Its publishers contemplated nothing beyond presenting to the public a good edition of Euclid, at one-half or a third of the price at which former editions were sold. *No influence in any form or manner was ever used to obtain for this edition the patronage of the Privy Council. No correspondence has ever been held on the subject, or any circumstance connected with it, down to this hour, with any of the 'subordinate functionaries of the Government.'* The Committee of Privy Council, of its own free will as far as we are concerned, opened a negotiation six months ago for the *purchase* of a certain number of copies of the work; and we have conducted this negotiation according to pure business forms alone, exactly as we should have acted with any other party proposing to give an order. The negotiation is not yet terminated. Whether it shall end in an order being given or withheld, certainly is a question to which we attach a very different degree of importance from that attached to it by our reviewer.

Lest there should be any doubt as to the applicability of this special answer to the general terms of the first sentence quoted from the review, we add that the series of educational works with which the Euclid is connected was commenced in 1835, with the sole and undivided view of facilitating education by *cheap*, and, as far as our ability permitted, *good* text-books. *No effort was ever made to bring any of these works under the favourable attention of the Government.* They have been left to stand upon their own merits before the general public, of which, with all respect, we consider the Committee of Privy Council as no more than a part.

This is not a proper place in which to meet the reviewer on the various specific charges which he makes against our edition of Euclid. It may serve, however, still further to illustrate the animus by which he has been guided, that he has selected for judgment a superseded issue of the work; and not contented with the circulation which the Magazine would give, he has taken the unusual step of printing and dispersing the article in a separate form.

W. & R. CHAMBERS.

Edinburgh, July 10, 1848.

P.S.—July 13th.—We now have the authority of Sir David Brewster for stating that he disavows all knowledge of the history of the article, and 'highly disapproves of it.'

JOHN MORTLOCK'S China and Glass Business is carried on in OXFORD-STREET ONLY. The premises are very extensive, and contain a most ample assortment of the best description of Goods, and at reduced prices for Cash: for instance, a Dinner Service for Twelve may be purchased for Four Guineas.—350, Oxford-street, near Hyde-park.

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PUTTICK & SIMPSON (successors to Mr. Fletcher), Auctioneers of Literary Property, will SELL by AUCTION, at their Great Room, 191, Piccadilly, on MONDAY, July 17, and five following days, at 1 o'clock most punctually, A VALUABLE COLLECTION of BOOKS, including the Library of a Gentleman removed from the North, consisting of the Works of the best Writers on Divinity, History, Law, Science, and General Literature.

May be viewed. Catalogues will be sent on application.

ANCIENT HISTORICAL PORTRAITS and MINIATURES, and other OBJECTS of ART, collected by the late Mr. WILLIAM FORSTER.

PUTTICK & SIMPSON (successors to Mr. Fletcher), Auctioneers of Literary Property and Works of Art, will SELL by AUCTION, at their Great Room, 191, Piccadilly, on TUESDAY, July 25th, at 1 o'clock most punctually, The Extensive and Valuable COLLECTION of ANCIENT HISTORICAL PORTRAITS and MINIATURES, formed by the late Mr. William Forster, including some fine specimens by

Cooper	Holbein	Oliver	Forbus
Danvers	Jannette	Petitot	Zucchera, &c.

Also Pictures, including a fine pair by Van der Meulen, painted for General Lochmann; a beautiful Portrait by Netscher; an exquisitely painted pair of subjects by C. W. Hamilton, and other fine Paintings; a very elegant Ormolu Clock; a splendid set of Arrowsmith's Maps on spring rollers, in two Spanish mahogany cases (formerly in Crockford's Club House); Antique Marble Busts, &c.

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LONDON, SATURDAY, JULY 15, 1848.

REVIEWS

Memoir of William Ellery Channing. With Extracts from his Correspondence and Manuscripts. 3 vols. Chapman.

THIS is a valuable contribution to literature. The peculiar eminence reached by Dr. Channing during his life makes a history of himself and of his mind indispensable to the future student of opinion. Diversities of judgment will of course arise as to the measure of his greatness. Certain theologians will turn away with ill-concealed distaste from the courses of mental discipline pursued by him till the hour of his death. Some among the ardent and enthusiastic will fail to understand his patience in investigation, his reserve in expression, and his scrupulous charity towards his opponents. Such ill words as coldness, worldliness,—Jesuitism even—may, peradventure, be thrown about by those who imagine that Truth is best attested by brute Force, or only to be set free in the midst of brawl and confusion. These mistakes matter little: they must be expected by the calm and the conscientious,—they must be allowed for by their friends. A large proportion of readers of every sect will be more favourably impressed by the records here disclosed.

While, however, we regard this book as a boon because of the interest of its subject-matter and the copious confessions which it registers of a mind the motto of whose pilgrimage was always "Excelsior!"—we cannot think that the biographer of Dr. Channing has altogether proved himself equal to the exigencies of his position. We feel, of course, that such a picturesque style as befits the portraiture of an adventurer or of one whose career was marked by vicissitude would be disturbing—not to say impertinent—when the hero is a man whose life was a long course of devotion, contemplation, and intellectual exercise, and whom physical disqualification no less than mental organization made reserved in intercourse and withdrew from personal risks. But this record falls into the opposite extreme: arguing an inapprehensiveness to those minute traits of humour, sympathy, manner, &c. &c., which we love to gather respecting all distinguished persons. Dr. Channing's nephew could not be expected either to Boswellize or to "pencil" his relation—and many communications which an indifferent chronicler would retain as characteristic are withheld by the more fastidious, not to say nicer, taste of affectionate reverence. But it is a fault that the passages in which the biographer has tried to bring the outward man before us convey but undecided forms and faint colours to the eyes of the uninitiated,—and will leave the next generation in doubt as to what aspect, as father, neighbour, citizen, was worn by the noble American divine.

William Ellery Channing was born on the 7th of April, 1780, at Newport, Rhode Island,—being the third child of his parents. The families of both had for two generations been honourably established there. William Channing, the father of the preacher, was district attorney—had a fair renown as a speaker—is remembered by his friends for "his agreeable manner" and his remarkably good temper—and was commemorated by his son, in a contribution to the Memoirs of "The Rhode Island Bar," as a man at once earnest in good things and engaging from the geniality of his habits and pursuits. He died when his son was yet young,—his wife surviving him more than thirty years. Mrs. Channing was perhaps, of the two, the highest raised above the commonalty of mankind.—

"She was small in person [says our biographer], but erect in bearing and elastic in movement; and strongly marked features, with a singularly bright and penetrating eye, gave her an air of self-reliance and command. Her manner was generally benignant, often tenderly affectionate, and marked by the dignified courtesy of the old school; but if pretension and fraud, in any of their manifold disguises, crossed her path, she became chillingly reserved and blunt to the verge of severity. Her feelings were quick, her humour was lively, and so did she clothe sagacious thoughts in quaint dialect that she was as entertaining a companion as she was a wise counsellor. The whole tone of her mind and temper was original; blending, in a rare union, shrewdness and sympathy, caution and fresh impulse, devoted generosity and strict conscience, stern straightforwardness and cordial love."

William was remarkable as a child for great beauty, and an aspect of health and joyousness which passed away at a very early period. When sent to school he proved "patient and diligent, but not remarkable for quickness of perception:" deliberate in his progress from the first,—but, as at the last, never satisfied to stop. His brother and himself were simply and strictly trained—Mrs. Channing not being one of those who "spared the rod." But there seems to have been seldom, if ever, occasion to apply its discipline to William,—whose sedateness and desire to communicate lofty things to others (not always manifested by those who entertain them in the depths of their own hearts) were precocious.—

"He seems from the first to have shown a bent towards the pursuit that occupied his mature years, and early earned the title of 'Little Minister.' When yet very small, he was wont to arrange a room with seats and desk, and to summon the family, with blows upon the warming-pan by way of a bell, to a religious meeting, where he preached with much seriousness and energy. At other times he would assemble his playmates for a similar purpose upon the steps of the door."

The boy was exposed, too, to influences calculated to encourage high aspiration and to strengthen the tone of virtuous resolve. The great Federalists of America were from time to time guests at his father's house. Newport numbered among its important inhabitants one Dr. Hopkins, who even in those early days spoke out like "a man and a brother" concerning the abominations of slavery—also, "a Baptist minister called Father Thurston," one of the first Temperance enthusiasts, and who deserves honour for attesting by consistency the sincerity of his enthusiasm.—

"He was very poor, and eked out a scanty support in addition to a small ministerial salary, by working during the week as a cooper. But though hogsheads and barrels were the articles most in demand for the West India trade, the old gentleman would make nothing but pails."

There are some whom such examples of "Satanic virtue" (to use one of Coleridge's forcible expressions) discourage for life. Those whom they impress can scarcely fail of being honest, though they run a chance of growing up severe and prejudiced. Perhaps William's "sedateness" acted in this point as a preservative. Yet, though sedate, he was not spiritless.—

"Among his playmates he seems to have been always noted for a certain greatness of character. They called him 'Peacemaker' and 'Little King Pepin.' He is described as having been small and delicate, yet muscular and active, with a very erect person, quick movement, a countenance that, while sedate, was cheerful, and a singularly sweet smile, which he never lost through life. When with companions, he was exuberant in spirits, overflowing with energy, ready to join heartily in all amusements, but never boisterous. He was much beloved by the children of the school and neighbourhood, though even then acting as an exhorter; for he used to rebuke among them all profaneness or obscenity. But this was done with a gentle tone, that manifested rather sorrow than anger, and was well received. His character was thus early marked by mingled strength and sweetness, though by some accounts it would appear that he was by no means free from irritability. He loved power, too; and such was his sway, among even the quarrelsome, that when his voice was heard persuading them to order he was readily obeyed. Sufficient fire, however, was latent under his mildness to give him energy. He once flogged a boy larger than himself who had imposed, as he thought, upon one weaker. And on another occasion, when the pupils of Mr. Rogers's school had collected in expectation of an attack from the boys of a different part of the town, William urged them to go and meet the others and settle the matter at once; he disapproved of delay and mere talking. He was a remarkable wrestler also, excelled in pitching the quoit, liked adventurous sports, was fond of climbing to the masthead of vessels at the wharf, and once when sliding rapidly down a stay, narrowly escaped being dashed on deck, the swift descent tearing the skin from his hands. Through life, indeed, he had unflinching physical as well as moral courage, and seemed unconscious of fear. One anecdote may serve to show how early this intrepidity was manifested. In those days the good people of Newport were very superstitious,—as was the case, in fact, generally throughout the country,—and a vessel lying in the stream had the reputation of being haunted. All manner of rumours were spread as to strange noises and doings on board. To throw ridicule on the prevailing panic, William proposed to pass the night in her. But though he anxiously desired it, his friends forbade his going,—of course, not from belief in ghosts, but from fear of injury that might be done to him through wantonness or ill-design. He was officer, too, it seems, in a company of boys that marched to salute Count Rochambeau when he was on a visit to Newport, upon which occasion the young commander made an address, and marshalled his troop, with a spirit that won much admiration."

At twelve years of age, William was placed at New London College. About this time his father died,—and the boys must needs take his place as counsellors to their mother, who was left by her bereavement in very narrow circumstances. The duties of life, then, began early with our preacher. But his new responsibilities did not interfere with the completion of his education,—since from New London he was in due course of time removed to Harvard College. We must make room for a university reminiscence or two.—

"Washington Allston writes:—'Though small in stature, his person at that time was rather muscular than slender; I should think it was even athletic, from the manner in which he prolonged the contests with heavier antagonists, in the wrestling matches that were then common among the students. And for animal spirits he was no less remarkable than for his intellectual enthusiasm; amounting occasionally to unrestrained hilarity, but never passing the bounds of propriety. I well remember his *laugh*, which could not have been heartier without being obstreperous.' This laughter is said to have been not rarely called out by this very friend, who, possessed of the most delicate humour, penetration, and sweetness, charming from his courtesy of manner and nobleness of feeling, endowed with an imagination that threw a lustre round every theme he touched, was then, as through life, a centre of attraction to all who could appreciate rare genius, eloquence, and refinement almost feminine in delicacy. Allston's room was on the way from the house where William lived to the college; and there he used to stop for friendly chat, while going to or coming from the lecture-room. One day, he had a lesson to be accompanied with original designs in mensuration, and Allston, who was already skilful in the use of his pencil, proposed to give him an illustration. It consisted of pyramids of figures heaped upon one another's shoulders in various attitudes, each of which was a slightly caricatured portrait of the professors and tutors. This

William offered at recitation; and the drawing was so spirited and the jest in itself so harmless, that the instructor could not but join heartily with the class in the merriment it excited. This slight anecdote is mentioned, because it indicates a latent vein of humour, which, though hidden in after years under a manner habitually serious, yet did occasionally emit scintillations."

Among Channing's graver preparations, we find notice of his attendance at the speaking clubs. The *Boston Centinel* of May 19, 1798, contains a patriotic address from the students, addressed to Mr. President Adams, drawn up by him, and containing a distinct promise of that fervid and impressive manner in composition which was one of the accessory secrets of his after pulpit success. Even in his familiar communications to his intimate friends he was not clear of the tone of the preacher—of a certain elaboration, not to say pomposity, of manner: as the following letter, written to an old collegemate shortly after he returned to Newport, pleasantly illustrates.—

"My dear Shaw,—I can clearly discover from ——'s last letter, that you doubt the sincerity and continuance of my friendship. Have you lived four years with me, and do you know so little of me as to think that time or any new attachment can tear from me the memory of 'joys that are past'? They are entwined with the threads of my existence; and it is only by rending these asunder, that you can destroy the melancholy recollection of our mutual happiness. I still remember your social fire,—how we collected round it,—shortened the long winter nights by nuts, cigars, and social converse, and strengthened the ties of our friendship. I was then supremely happy. I can still remember our walks by moonlight,—how we strolled over the common, or took the solitary road to the Judge's. We leaned on each other's arms for support; we grew warm in friendly argument; the jarrings which sometimes prevailed among us only sweetened the concord and harmony which succeeded. O, William! the memory of those days will be ever fresh within me. It has drawn many tears down my cheek. I am sensible that my happy days have passed, and I can only weep for them. My walks now are solitary; no friendly voice to cheer me; no congenial soul to make a partner of my joy or sorrow. I am, indeed, in the midst of my family, with the best of mothers, brothers, and sisters. But, alas! I have no *friend*. There is a beach about a mile from the town. I never saw elsewhere such magnificence, grandeur, and sublimity, as the wild scenery of nature here presents. The towering and craggy rocks, the roar of the waves, the foam with which they dash on the shore, their irregular succession, and the boundless ocean before, all contribute to inspire one with awe and delight. Here I go once a day. Sometimes I compare my fortune to the billows before me. I extend my arms towards them, I run to meet them, and wish myself buried beneath their waters. Sometimes my whole soul ascends to the God of nature, and in such a temple I cannot but be devout. Thus I am either borne to heaven on 'rapture's wing of fire,' or else I am plunged into the depths of despair. How different from my situation at college! There I had friends to fly to when the world looked gloomy, and forgot my miseries in the circle of my equals. Here I brood over melancholy. I am now on the point of changing my mode of life. New prospects have dawned upon me. A field has opened for exertion. I mean to rouse all my energies, shake off this lassitude of soul, and lose my sorrows in business. God alone knows what success will attend me. I mean to do my *duty*, and I feel careless about the event. I love misfortunes, when they spring from a resolute adherence to virtuous conduct. I trust that my burdens will be no heavier than I can bear; and I shall be cheered when I think that the struggles which I make are the struggles of honest industry. I suppose you know the profession which I mean to follow. Yes, Shaw, I shall be a minister, a shepherd of the flock of Jesus, a reformer of a vicious, and an instructor of an ignorant world. I look forward to a better country, and while I am journeying toward it myself, I wish to lead others the same way. I know that you revere religion; and I wish that in your political career you would sometimes look beyond the strife, crimes, and intrigues of nations, to the harmony and blessedness of the Christian society in another state. We shall take different courses in life; but we shall meet in the grave. We shall bow before the same tribunal, and, I trust, shall rejoice for ever in the same heaven, and join in the same celebration of Almighty love. You will think I have grown quite ministerial, but, believe me, I cherished the same sentiments in college as I do now. In my view, religion is but another name for happiness, and I am most cheerful when I am most religious."

But Channing did not enter upon his contemplated career without an *interregnum* passed in occupations which also must have had their share in "making him." A tutorship to which he was called by Mr. Randolph, in Virginia, yielded him a new scene of usefulness,—and also, it will be seen, of self-discipline.—

"He had under his charge twelve boys, to whose care most of the hours of the day were devoted. In after years, he thought himself at this time too strict a disciplinarian. But he may have found a display of decision more necessary from his youth and smallness of size, of which an amusing illustration is given in the following anecdote, related by himself. An old coloured woman came into the school to complain of some of the boys who had damaged her garden, broken her fence, and torn up her flowers, making loud complaint, and wanting to see the master. When he presented himself, she surveyed him for a moment, and said,—'*You de massa?* You little ting, you can't lick 'em; dey put you out de window.' He assured her, however, that the boys should be corrected, and that she should be satisfied for her loss, remarking,—'Poor mamma! she knew of no way of discipline but the *lash*.' Absorbed in the duty of teaching during the day, and living much apart from the family, Mr. Channing was prompted by his wish for quick advancement to pass most of the night in study. He usually remained at his desk till two or three o'clock in the morning, and often saw the day break before retiring to rest. He had also gained from the Stoics, and from his own pure standard of virtue, ascetic desires of curbing the animal nature, and of hardening himself for difficult duties. For the end of overcoming effeminacy, he accustomed himself to sleep on the bare floor, and would spring up at any hour of waking to walk about in the cold. With the same view, he made experiments in diet, and was rigidly abstemious, while he neglected exercise from too close application. The result of these night-studies, and of his general ignorance of the natural laws, was, that an originally fine constitution was broken, and seeds of disease were planted in his system, which years of scrupulous regard to health could never root out. To these sources of illness was added another, which, as it illustrates his characteristic disinterestedness, may deserve a passing notice. When he left home, his provident mother had given him a bill of credit on a house in Richmond, with the confident expectation that he would use it to refurnish his wardrobe. Money, however, he could not bring himself to take from his mother's large family, and never drew upon his friends. Depression of spirits and absorption of mind made him careless also of external appearances, and he preferred to expend his salary in purchasing books. The consequence was, that his clothing became much worn, and he exposed himself during the whole winter without an overcoat, except when sometimes he borrowed one to attend church. These necessities came *home* to him, when, upon Christmas-day, he found himself too meanly clad to join the gay party assembled at Mr. Randolph's, and, sitting alone in his study, thought of his own family circle, then gathered, far away, around his mother's table. He thus alludes, years afterwards, to his home-sickness:—'I am not sorry that you have had a touch of this disease. I know it well. I remember how my throat seemed full, and food was tasteless, and the solitude which I fled to was utter loneliness. It was worse than sea-sickness, but it comes from the heart; it is a tribute to the friends you have left.' This slight experience of poverty, too, sank deep into his memory, and gave him through life most tender compassion for the needy."

The fragments from Channing's journals, letters, &c., belonging to this period include criticisms *ore rotundo* on contemporary works, now forgotten,—expressions of admiration for Mrs. Wolstonecraft as "the greatest woman of the age"—opinions on Rousseau's 'Eloise,' &c., &c., which are noticeable as exhibiting that resolute determination which their writer ever showed not to confound freedom of opinion with laxity of morals. From first to last, indeed, his life was one long protest for spiritual emancipation and against sensual indulgence.—

"He returned to Newport in July of the year 1800. The vessel in which he sailed was a sloop engaged in transporting coal. It was in a most wretched condition, being leaky and damp, and worse manned, for the captain and crew were drunken. They ran upon a shoal, and lay there till fortunately lifted off by the next tide. He was very sick and much exposed. And his friends were shocked, on his arrival, to find the vigorous, healthy young man, who had left them eighteen months before, changed to a thin and pallid invalid. His days of health were gone, and henceforth he was to experience in the constantly depressed tone of a most delicate organization the severest trial of his life."

In December 1801 Mr. Channing was elected to the Regency of Harvard University:—and occupied himself on his return to his *alma mater* yet more eagerly than before with theological studies. He was ordained a preacher in the autumn of 1802, being then in his twenty-third year.—

"One who was a devoted parishioner and a warm personal friend in after years, George Ticknor, Esq., has communicated the following sketch of this occasion:—'My first recollection of Dr. Channing is on the day of his ordination. My father, who was one of the council, led me by the hand, as a small boy; and I went with him in the procession, and sat with him. So far as I now remember, I had never heard of the person to be ordained; and I have still no recollection of anything in the services of the day, till they were about to be concluded. Then the pale, spiritual-looking young man, whose consecration I had witnessed without really understanding its purport, rose and announced the closing hymn. My attention was immediately fastened on him; and particularly on his visible emotion, when he came to the last stanza:—

> My tongue repeats her vows,
> Peace to this sacred house!
> For here my friends and brethren dwell;
> And since my glorious God
> Makes thee his blest abode,
> My soul shall ever love thee well.

His looks, the tones of his trembling voice, and the devout air with which he repeated rather than read these lines, are still present to me whenever the scene comes up in my thoughts; and, in fact, at the time, they so impressed the words themselves on my mind, that I have never forgotten them since. After the hymn had been sung, he rose once more, and in the same tender and devout manner pronounced a very simple benediction. In this, too, I see him still freshly before me, with his upcast eyes, and remember thinking how spiritual he was, and being sad that from his feeble appearance it did not seem as if he would live long.'"

The present notice naturally ends with the close of Channing's lay life: we shall return to the book to illustrate, so far as is possible in a mere sketch, his ministerial career and character. We recommend it, meanwhile, to all who take interest in such subjects; and the more earnestly because many of the topics embraced do not come within the province of general, as distinguished from theological criticism,—and cannot, therefore, be dealt with by us.

Why our Theatres are not supported; with a few Words about the late Riots at Drury Lane. By Albert Smith. Kent & Richards.

We suppose we must assume as a fact that the present condition of the acted drama is relatively unprosperous. Still, so far as popular

support is concerned, we can recall several periods yet recent in which an equal depression has existed:—for instance, those which severally preceded Kean's *début* at Drury Lane and that of Miss Fanny Kemble at Covent Garden. That theatrical affairs are not—in a pecuniary sense—even more disastrous now than then goes some way to absolve the English people from the charge of apathy towards dramatic entertainments in the abstract. It might easily be shown that, notwithstanding the serious and progressive diminution in histrionic talent, the losses incurred by existing managements are even slighter than those which have been sustained by their predecessors.

Of all enterprises, few have been attended with greater fluctuations than those connected with the stage. The mere fact of a temporary ebb in its fortunes would of itself be no argument for ultimate despondency. It is the absence of a vital dramatic literature and the decline of acting as an art, rather than the want of public appreciation, whatever may be the amount of that, which invest the present crisis with its most gloomy features.

On the first of these deficiencies Mr. Smith dwells with peculiar emphasis. His *brochure* might, however, have been entitled 'A Remonstrance against the Legitimate Drama.' He holds the manager as doomed who puts the slightest faith in this class of entertainment. We are happy to say that the clearness of the inference bears no proportion to the vehemence of the assertion. Mr. Smith reviews the various metropolitan theatres in succession,—but his comments are confined to the impolicy of reviving worn-out plays, to the qualifications or defects of particular performers, and to the folly of conducting a theatre without fixed principles of management. On some of these points most sensible men will agree with him,—and only wonder that he should have expended his energy upon the elaboration of truisms. In his estimate of histrionic talent we are less disposed to acquiesce. But how, in any case, any of the topics enumerated bear upon the value of the legitimate drama we want the penetration to discover. That at one theatre the relish for old comedies has expired, that at a second the performances were so miscellaneous that the public had no distinct idea of the kind of attraction provided, and that at a third Shakspeare's plays were disgracefully huddled upon the stage, surely constitutes no valid impeachment of the poetic drama. At the close of his theatrical summary, Mr. Smith thus continues:—

"We have now endeavoured to show, that nowhere, with the exception named, in any existing dramatic establishment, is there any germ visible, from which may be augured the advent of anything like a revolution in the claims of the stage to a more fixed and widely-spread support from the public. All efforts in the cause of the drama have neither influenced one jot the state of the public mind with respect to it, nor called into existence any class of writers capable of permanently commanding the public attention. But ought this to be taken as a definite assurance of the hopelessness of the drama's condition? We answer—No. The chief cause of this disastrous result is, that a manager of a theatre, instead of thinking for himself, has been misled into the belief that the respectability of the drama was only to be achieved by what is to be called the legitimate school. Now in this so-called legitimacy, we are firmly convinced that there is no hope nor prospect for the drama. By a legitimate play—for the word was no sooner coined than a discussion arose as to its exact value—we conceive to be meant serious dramas of a poetical and ideal interest, and the high class of comedy; and we maintain, that to endeavour to found commercial prosperity upon such a basis is the blindest folly. In the first place, to produce works of this character, of a superior order, is the most difficult achievement of the dramatic art, and within the province of genius alone. Now as we never can be certain of procuring one or more geniuses to order, and anything inferior with similar pretensions is ridiculous and insufferable, it is infinitely preferable to limit our aspirations and content ourselves with such talent as Providence usually sprinkles pretty largely over every generation. * * If it be deemed important that as a high branch of literature, and as a source of national honour, the legitimate drama should be maintained, it can only be effected, as was the case with the *Théâtre Français*, in Paris, by charging the expenses of its support upon the Government, a proceeding not at all in the spirit of our Constitution. Let not the remarks we here make upon the legitimate drama be interpreted into a general disrespect for the higher class of dramatic writing. But, to judge by what has already been done by our moderns under the name of 'legitimate,' for the most part lame and unsatisfactory imitations of the Elizabethan dramatists—we do not anticipate any large addition to the standard works which are sailing down the stream of Time, and should, moreover, be very sorry to be afflicted with all the attempts of those who attribute to themselves the requisite genius to revive its glories."

Our readers are thus let into the heart of Mr. Smith's mystery. Bent as he is on the annihilation of the legitimate drama, it is his reverence for it which prompts him to the task. So intense is his worship of the "poetical and ideal" that he will accept nothing less than their plenary revelation. His zeal for the perfect induces him to despise all that approximates to it. Because he cannot "procure one or more geniuses to order," he will not enlist them when they volunteer. Because he doubts the "taste and refinement" of the public, he would preclude the very means of the developement of those qualities,—and because he deplores the neglect of the tragic poet he would deny him an existence.

And what is the alternative? If a drama be not poetical and ideal it must needs be external and literal. It must either be human character and passion exemplified in incident, or a drama in which human character and passion are subordinated to the interest of events. The real difference between the legitimate drama and that which is inferior may perhaps be summed up thus: in the former we see humanity in action—in the other the effect of circumstance *upon* humanity. Not that either of these processes should be excluded—but that in the highest composition the former predominates. There, man is the animating principle and incident is the medium. In the opposite case, this order is precisely reversed.

It may be interesting to inquire by what class of productions the legitimate drama is to be substituted. Mr. Smith replies:—

"Let us have dramas of stirring incident, variety of character, and powerful scenic effects, based on an historical foundation of such materials as our own age and manners present us with; let them be acted by our best actors, and placed upon the stage with that artistic study and minute attention to every detail which distinguishes the French stage, and it cannot be doubted but that the same prosperity would be the result, and we should once more have a living and healthy national drama to boast of."

"Stirring incident, variety of character, powerful scenic effect and historical foundation"—no bad recipe for a great and successful work! But, for our own part, we have always conceived that such materials are appropriate to the legitimate drama; nor can we now discern through any light shed by Mr. Smith why the great plays of Shakspeare should be excluded from this category.

Mr. Smith's second suggestion—that of a drama based on "the materials of our age and manners"—has our fullest concurrence. But we must place the highest construction on his terms. If by the "materials of the age" be only intended its habits and peculiarities apart from its moral life and tendency—in a word, if a mere daguerreotype of the day be all that is proposed in them—we are perfectly content for the purpose with the streets and the newspapers. It is not the mere reproduction of the actual but a disclosure of the struggle and purpose beneath it, that constitutes Art. If by fixing his scene in these times Mr. Smith supposes that he can dispense with the poetic element, we cannot oppose too emphatic a protest to his theory. Where the events and persons of a story are the reflections of our daily life, the ideal process is above all requisite to lift the mind above that familiarity of which contempt is the proverbial associate. We are quite willing to take our stand with Mr. Smith on Primrose Hill—but let us have the Muses with us. Then, what were otherwise a mere spot in cockneydom becomes sacred as Parnassus. In the panorama around, not an object but is pregnant with its moral. On one side stand the abodes of elegance and fashion or those of the wealth which would emulate them: on the other lie the dwellings of labour or of penury. Here rises the dome of learning, the symbol of intellectual endeavour and of the world's new heroes. There loom in rugged boldness the giant manufactories—and below lie the curves of those marvellous tracks which have made remote hamlets suburbs of the capital. Rank, opulence, thought and science with their complex and often hostile relations have each their type. The poetry of civilization is there;—it needs but its interpreter. Whoever to a deep perception of the truths that modern life suggests can add their embodiment in broad and vigorous illustration, may be the founder of a new drama.—But we would not limit ourselves to the mere incidents of contemporary life. What is most essential to the dramatist is not that he should labour in any fixed period,—but that he should bring to every era the feelings and intelligence of his own. Rightly to expound the productions of such a poet we need a great accession to our histrionic talent. It remains to be seen how far the resuscitation of the Drama would be an adequate impulse to that of the Stage.

The Poems of Ludwig Uhland. Now for the first time translated from the German. By Alexander Platt. Leipzig, Volckman; London, Williams & Norgate.

Specimens from Schiller and Uhland. By George Carless Swayne, M.A. Oxford, Macpherson; London, Pickering.

ALTHOUGH a single notice will comprise all that it is needful to say of these two publications, it must not be inferred that by naming them together we intend to place them on the same level of merit. On the contrary, a great difference exists between them, as regards both the extent and the value of the respective performances. Mr. Platt's is the work of one conversant with his author and with German literature generally; and comprises all the lyrical compositions of the poet whom he has taken the pains to translate. Mr. Swayne, in a few pieces chosen from Schiller and Uhland, exhibits no very intimate knowledge of his originals. The translations by Mr. Platt, if not of high poetical merit, are carefully wrought, with a full perception of the poet's meaning, and a version of it into English of more than mediocre accuracy and elegance on the whole. Mr. Swayne does not thoroughly comprehend either of his authors; and often translates them in a style that neither "gods, men, nor columns" are expected to endure. To Mr. Platt's book is prefixed a notice of the life and writings of Uhland, conveying precise and acceptable information in a clear, unaffected way. Mr. Swayne opens his pages

with an "Introductory" discourse, pretending in style, of no critical value, and scarcely accurate in reference to matters of fact.

Last year, in a notice of Uhland's dramatic performances [*Athen.* No. 1023], we paid a brief tribute to his merits as a lyrical poet; and described him as the last in that series of eminent names of the golden era of German *belles lettres* that dates from the rise of Klopstock, Wieland and Lessing. It may, therefore, be sufficient now to borrow from the translations before us a few specimens of the works to which he owes this title; and from some which are found in both the volumes now before us we may compare the respective qualities of the two translators. Before these a word or two on the personal history of his poet will not be out of place; and here we shall take another advantage of the diligence of Mr. Platt, whose account of Uhland's life and fortunes is the most complete we have yet seen.

John Ludwig Uhland, born at Tübingen in 1787, is descended from a learned family. His grandfather was a Divinity Professor and Principal of the Theological Seminary in that city; his father, Secretary to its famous University, the ancient residence of Melancthon, and "a stronghold of German Theology and Philosophy." He was early distinguished as a student at the Lyceum, and entered the University at fifteen, being destined by his father to the profession of law. But although he did not reject this calling, Nature had given him another that made its studies ungrateful; and while going through the usual legal course, he devoted all his leisure to the more congenial pursuits of writing verses and acquainting himself with the poetic treasures of the Middle Ages. A journey to Paris in 1810 enabled him to indulge this propensity in the stores of the (then) Imperial Library: and his collections from thence largely contributed to the materials for his 'Essay on the Poetry of the 13th Century,'—which was published ten years afterwards.

In 1811, Uhland began to practise as an advocate, at first in Tübingen and afterwards in Stuttgart; where he was also appointed to a legal office under the Ministry of Justice. His leisure was still given to poetical composition and to the study of modern and mediæval languages, "of which, for the purposes of the scholar, he is a consummate master." His antiquarian knowledge of the latter has been attested by valuable literary essays,—'On the Old French Epos,' published in the *Musen* (Berlin, 1812),—a Dissertation on '*Walther von der Vogelweide, an old German Poet*' (Stuttgart, 1822), which has been highly applauded,—and by the '*Sagen Forschungen*' ('Legendary Researches'), published there in 1836. The influence of these studies was expressed in a more genial form during all these years in the lyrical and legendary compositions to which he owes a great part of his poetical fame. In those graceful and animated strains he re-echoed the sweetest murmurs of the olden time. His is not a mere antiquarian's recall of forgotten things, but a revival, always spontaneous, and at times quite unconscious, of simple impressions, trusting faith, bold feats and loving heartiness, that delights us in Uhland's fluent verse: bespeaking him in spirit as well as by birthright a true descendant of the famous singers of his native Suabia. It may be that this kind of poetry is not the highest that a genius of our days is called to produce: that the Poet who will extend the sphere of his Art must be gifted rather to create a living expression of whatever truth exists in the New than to restore the fading lineaments of the Old. But the latter, if not a commanding, is at least a gracious and kindly office; and by no modern poet has it been more unaffectedly chosen or more lovingly fulfilled than by Uhland. It is the vocation to which his genius naturally turned;—in no other perhaps could he have moved with such delight or attained to such perfection as in thus breathing out the echoes to which from earliest childhood he has always loved to listen.

There is, however, another class of Uhland's poems equally genuine, and prompted, like these Lays of the Past, by sincere feeling, that arose from his relations to the Present, and belong to a marked feature of his practical life which must now be described. The love of antiquarian lore, and the poetic vision of former times could not estrange Uhland from the living interests of his country. These too he embraced with the same warmth and sincerity of purpose that animated his other pursuits. Whatever might have been predicted from the bent of his favourite studies, or the prevailing sentiment of his poems, he has proved that they have not made him a mere closet recluse or a picturesque dreamer. From an early period he ranged himself on the side of the popular movement which began with the new order of affairs, on the elevation of Friedrich of Würtemberg to the dignity of king, under French auspices. Against the changes then made in the state constitution, a strong party dared to protest in favour of the ancient mode of government; and Uhland raised his voice in patriotic songs for the "Good Old Right," long before the progress of time enabled him to advocate it personally in the National Chamber,—to which he was elected for the Tübingen district in 1819. In that year, the new king Wilhelm granted, with some exceptions, the constitution desired by his people: and thereby the Würtembergers, if not so free in all respects as was desired by the liberal party (to which Uhland belonged), at least obtained a government far in advance of most other German states. In the efforts to procure further improvements Uhland continued to take an active share, and soon acquired great influence in the Chamber. Appointed in 1830 Extraordinary Professor of German Literature in the University of Tübingen, he resigned that office three years afterwards, in order "that he might be unfettered in his duties as a representative"—much to the regret of the students, who presented him with a valuable token of their regard, on that occasion. He was elected member for the city of Stuttgart in the same year, and continued till 1839 to represent the capital. In that year he retired from public business, intending to devote the rest of his life to literary labours, of which one principal object was to edit a complete collection of Old High and Low German Songs. In the prosecution of this task he visited several parts of Germany and Belgium betwen 1818 and 1844; and in all his journeys was received with the marks of respect due to his literary merits, to his manly conduct in public life, and to his amiable personal character. "His private life," adds Mr. Platt, "has been unusually tranquil and happy. * * He resides in one of the most beautiful districts of Würtemberg, has been long and happily married, and possesses in the precincts of his household all the appurtenances of affluent and learned ease." To this summary we may add that late events have drawn Uhland from his retirement. On the outbreak in Würtemberg, in the present year, of the German commotions, Uhland was summoned by his fellow-citizens to head the deputation which demanded, and at once obtained, from the king a charter of the most liberal complexion. He has since then, we believe, been required to take an active part in organizing the new constitution,

It will be seen that throughout Uhland's life the practical activities have kept pace with learned pursuits, and with the productiveness of poetic genius:—each holding a free course without narrowing or impairing the other, or altering, if we are rightly informed, the poise and cheerfulness of a kindly nature. This description seems to determine his rank among the authors of his time. There is perhaps no surer sign of the superior order of natures than the power of uniting apparently opposite capacities in free and harmonious action. There is surely a world-wide distinction between the instrument that may be brought, by constant care and manipulation, to produce in perfection a single tone, and that which is capable of various utterances, and apt as well for the gravest as for the lightest tones.

Some of the latter we shall now proceed to borrow from the volumes before us. 'The Goldsmith's Daughter'—one of our favourite pieces—both Mr. Platt and Mr. Swayne have translated. In neither of these versions is the delicate music of the original preserved as we could desire;—but Mr. Platt has kept true to the poet's meaning where Mr. Swayne (in one instance to the destruction of an essential beauty) either misunderstands or wilfully changes it.—This is Mr. Platt's version:—

A Goldsmith stood where shone around
His pearls and diamonds dear:
"The brightest gem I ever found
Art thou, my pet, my Helena,
My little daughter dear!"

A dainty knight just then came in:
"Good day, my pretty maid:
Good day, my brave old Goldsmith, too,
I need a rich set garland
My sweet bride's locks to braid.'

Now when the finished garland shone,
And sparkled all so bright,
* *And Helen could be quite alone,*
Upon her arm she hung it,
And saddened at the sight.

"Ah, happy, sure, the bride will be
Who wears this pretty toy:
Ah! if the dear knight would give me
A simple wreath of roses,
O, I should die for joy."

Ere long the knight came in again,
And close the garland eyed:
"My good old Goldsmith, make me, then,
A little ring of diamonds
For my sweet little bride."

And when the finished circlet shone
With precious diamonds bright,
And Helen could be quite alone,
She drew it on her finger
And saddened at the sight.

"Ah! happy, sure, the bride will be
Who wears the pretty toy,
Ah! if the dear knight would give me
A little lock of hair, only,
O, I should die for joy."

Ere long the knight came in again,
And close the ringlet eyed:
"I see, my good old Goldsmith, then,
Thou mak'st quite beautifully
The gifts for my sweet bride.

But that their fitness I may see,
Come, pretty maiden, now,
And let me try at once on thee
The jewels of my dearest,
For she is fair as thou."

'Twas early on a Sunday morn;
And so the maiden fair
Had put her very best dress on,
And decked herself for service,
With neat *and comely care.*†

*In pretty shame,** with cheek on fire,
Before him did she stand.
He placed on her the golden tire,
The ringlet on her finger,
And pressed her little hand.

* *Wohl als sie wär alleine.* "Be sure when none could see her." It is this delicate touch, portraying the timidity of the virgin's secret love, that Mr. Swayne has most erred in effacing.

† *Mit sondrer Müh.* Mr. Swayne's *unaccustomed care* is not the poet's. He says, on the contrary, that the scene happened on that day when the maid was *accustomed* to dress herself with particular care, in her best clothes, to go to mass.

* *Von holder Scham erglühend,* A beauty lost in the other translation.

"My Helen sweet, my Helen dear,
The jest is over now;
What bride shall claim the pretty gear,
The jewelled gold-bright garland,
And little ring, but thou?

With gold and pearl and precious gem,
Hast thou grown up to be—
As, sweet, thou shouldst have learnt from them—
The share of high honour,
In after days, with me."

Here is Mr. Swayne's 'Goldsmith's Daughter.'

A Goldsmith stood within his stall
With pearls and gems around,
"My gems are precious one and all,
Yet art thou, my Helena,
The best I ever found."

A gallant knight came blithely in,
"Good morrow, maiden fair;
And you, my Goldsmith there within,
Make me a costly crownlet
To deck my sweet bride's hair."

The crown was made, the work was good,
A fair one's eyes to charm;
But Helen hung in pensive mood,
As if she were alone there,
The trinket on her arm.

"Ah! happy is the bride to bear
The Goldsmith's glittering toy!
Ah! would the knight give *me* to wear
A crownlet but of roses,
How full were I of joy."

Ere long the knight came in again,
Beheld the crownlet so,
"Now make me, Goldsmith, best of men,
A ring, with diamonds set,
My bride's white hand to show."

The ring was made, the work was good,
And bright the diamonds shone,
But Helen drew't, in pensive mood,
As if she were alone there,
Her finger half way on.

"Ah! happy is the bride to bear
This other glittering toy,
Ah! would the knight give *me* to wear
But of his hair a ringlet,
How full were I of joy."

Ere long the knight came in again,
Beheld the ring e'en so,
"Thou'st made me, Goldsmith, best of men,
Most rich the shining trinkets,
Which to my bride must go.

Yet would I prove them how they sit;
So prithee, maiden, here,
On thee for trial let me fit,
For thou art fair as she is,
My sweet bride's wedding-gear."

'Twas on a Sunday morn betime,
So had the maiden fair
Obedient to the matin chime
Put on her best array
With *unaccustomed* care.

With cheek all glowing rosy red,
Before the knight she stands;
He sets the crownlet on her head,
The ring upon her finger
He *sets*, and clasps her hands.

"Helena sweet, Helena true,
I've ended now the jest,
And my sweet bride is none but you,
By whom I meant the crownlet
And ring to be possest.

Mid gold and pearl, and precious stone,
Thy father cherished thee;
And this to thee might well make known
That thou to highest honours
Shouldst enter, sweet, with me."

Among other lines in Mr. Swayne's version marked in italics will be found two in which he robs the metre of a foot. One pretty trait, however, omitted by Mr. Platt, he has the merit of preserving—the drawing of the ring *half way on*. On the whole, we may say that this is one of the best of Mr. Swayne's few translations from Uhland; whom, altogether, he has treated better than Schiller. To his version of 'The Landlady's Daughter' (the poem whose travesty by Mr. Boyd we lately had to describe) Mr. Swayne appends an explanation of the supposed political meaning of the piece,—which is quite new to us, and which one would not expect to find in such a composition by a genuine poet. Mr. Platt, who also has a note on this poem, says nothing of an allegory that a resident in Germany would scarcely have omitted to mention. The extracts that follow are borrowed from his volume.

The simple pathos of this little melodious trio of 'Death Sounds' is a favourite mood of the poet's.—

The Serenade.

"What breaketh on my happy sleep,
And sweetly soundeth so?
O! mother, see, what can it be?
For it is late, I know."

"'Tis nought I hear, 't is nought I see,
O! be thy slumbers mild;
No one would come to serenade
My poor, my dying child."

"True, mother, 'tis no earthly sound
That fills me thus with joy;
I hear, I hear the angels call,
O mother dear, good bye!"

The Organ.

"O touch the organ once again,
My good old neighbour, do;
And try if now its solemn strain
Can rouse my heart anew."

The sick girl bade, her neighbour played,
So played he ne'er before;
So clear and masterly, he knows
His wonted notes no more.

Beneath his trembling hand there rose
A stranger, happier, tone:
In dread he pauses on the chords,
—The maiden's soul is gone!

The Thrush.

"I will not to the garden go,
But lie the summer long.
O could I hear the pretty thrush
That sang so sweet a song!"

The thrush is caught to please the child,
And caged within her sight;
But sing it will not, hanging down
Its little head in spite.

Once more the child's beseeching eye
Was towards her prisoner cast,
The thrush's note rose sweet and clear—
One bright look—'t was her last!

From Uhland's many charming romances—singing, in the tone of the old chivalrous days, *le donne, il cavaliere, l'arme, gli amori!*—we take but a single strain. The vein of pensive sentiment which colours it is common to most of his poems of this class.—

Fair Siegelinda.

Fair Siegelinda woke betimes;
Her maiden train were ready;
She fain would seek, at matin chimes,
The Minster of Our Lady.
She went in gold and silk so gay,
In jewels bright and flowered array,
Ah! Siegelinda, woe the day!

Three linden trees kept lightsome guard
Before the Minster-gate:
There, lisping many a tender word,
The noble Heime sate.
"Ah! what are gold and jewelled stone,
Had I the little flower, alone,
That gems thy hair, thou lovely one!"

The stripling spake in tender guise;
The wind awoke to play,—
And she, the lovely rose-bud flies
From forth the garland gay.
Young Heime bends him low to take
The little bud, whereof to make
A breast-knot for Sieglinda's sake.

There paced an old approved knight
In Siegelinda's train,
Right bitterly he bore the sight,
And quoth in angry strain:
"Then must I teach thee courtly care?
Canst thou, proud boy, aspire to wear
A leaflet from that garland fair?"

O! woe betide the garden-bound
Where such fell flowret grows!
Oh! woe betide the linden round
Whose falchions meet like those!
How did those bright blades ring again!
What savage blows were dealt and ta'en!
—Until the comely youth was slain.

To raise the hapless rose-bud, then,
Siegelinda bent her low,
And twined it in her wreath again
Around her queenly brow.
She went in gold and silk so gay,
In jewels bright and flowered array,
Along the Minster's sainted way.

Before St. Mary's semblance fair
The flowery wreath she set:
"O take, pure maid! the buds I bear,
Not one is faded yet!
I will renounce the world for thee;
The saintly veil my pride shall be,—
The dead—my woful memory!"

Leaving these graceful shadows, we shall find that the poet, fond as he was of dallying with them, could lay a bold hand on the realities of his day. The Song which he wrote for the festival held in 1816, to commemorate the battle of Leipzig, produced a deep sensation, as well by the sternness of its tone as by the fire of its expressions. It may now be read with new interest,—as containing the sum of that claim of Germany against its sovereigns, for which many of them are now paying the accumulated penalty. The default of Würtemberg in this matter was, indeed, less than that of other German princes; and the reaction there has so far been less extreme than in other quarters.—

If hitherward, from heaven descending,
A minstrel hero's soul could fly,
Whose lot, on that great day contending,
It was to conquer and to die—
Throughout the Germans' wide dominion
His song like flashing steel would strike,
Not flashing thus on feeble pinion,
But heaven-sped, and thunder-like!

"Once merrily the belfries sounded,
And brightly, once, the bonfires rose:
But why the festival was founded
Now scarce a living creature knows.
O! well might they who hover o'er you
Descend once more where strife hath been,
Re-ope their bleeding wounds before you,
And bid you thrust your fingers in!

"Ye princes in the pride of power,
Have ye forgot the day of fight,
When, prostrate laid, ye learned to cower,
And pay the homage due to might?
The people tore your bonds,—how rarely,
How nobly sealed their loyal vow!
Then feed them not with hopes so fairly
And falsify your promise, now.

"Ye people, who the battle breasted!
Is that eventful day forgot?
The fairest field ye e'er contested,
How comes it it availeth not?
Ye crushed, 'tis true, the tyrant demon,
But still your souls are strange to light;
And ye must shame the name of freemen,
Till ye have gained your lawful right.

"Sages! must ye be made acquainted—
Ye who for Wisdom's self have stood—
How honest men, unschooled, untainted,
Paid dues upon their right in blood?
Or do ye think that Time will rise,
A phœnix, from the flames that wreathe it,
To hatch the embryo progenies
That ye may care to strew beneath it?

"Ye court-fed councillors of princes!
With cloudy stars on breasts as cold,
Scarce conscious how round Leipzig's fences
The thunder car of war hath rolled—
Be warned, that at this very hour
God holds his grand assize on high!—
But go! ye heed no mortal power,
And spirit voices ye deny."

It will be seen that Mr. Platt clothes Uhland in a very substantial English dress;—although it would require more elegance and ease than his to represent with full advantage an original remarkable for both these qualities. On the whole, his task, by no means a light one, may be described as done with commendable diligence and fair execution: what is wanting to the latter seems to be the gift of a quicker sensibility than he possesses to those finer shades of language and melodies of verse which add so greatly to the charm of all lyrical poems, and particularly to Uhland's.

We must now say a few words of Mr. Swayne's treatment of Schiller. It would be well could his faithfulness at least be praised, in the absence of the poetical gifts required in the translator of so eminent a poet. But the version, while it often sins against good taste and pure English, is not true to the bare meaning of the text; and on the whole we must say, that of many attempts to which we have seen Schiller exposed this is one of the least successful. Mr. Swayne's selection is not the most judicious. He has taken 'The Song of the Bell' and one or two others of Schiller's lyrics, peculiarly difficult to render—together with some of those crude poems of his youth which the warmest admirers of the author cannot think worthy of his fame. He has succeeded pretty well in the 'Dignity of Women,' and best of all in 'Pegasus in Harness'; but even in the former he puts strangely rugged language into the mouth of a poet distinguished for his exquisitely

polished diction. In other pieces we find such phrases as "air-dandled circles of vapour," "verdure-prankt," "shower drops that dead-leaves *blankly batter*," "skull-visaged squadrons," "gore that *spurtles*," rhymed with "a *foot* that *hurtles*," &c. &c. 'The Song of the Bell' occupies the chief place in the collection; and is the worst treated by many degrees:—so bad a version, indeed, of this incomparable lyric we have not seen; and it may be that our vexation at this hard usage of a piece that ought not to be touched but by the aptest hands, has infused an extra dash of acid into our critique of Mr. Swayne's other doings. He often misses the meaning of the text, and never renders it poetically. For instance, he thus renders the close of the second strophe:—

> Thus observe we with attention
> This, the fruit of our weak strength,
> Scarcely deigning him to mention
> Who thinks not through his labour's length.

Overleaping the essential pause and robbing the Master's γνωμη of its express character. Then we have "*clammy* bell-confection" for *zähe* (*tough, viscid*) *Glockenspeise* (*bell-metal*). Indeed, we should make no end were all the departures from the original to be noted. One extreme case only we shall point out.—

> From the cloud, *as chance* is,
> Lightning dances.
> D'ye hear it *whimper in yon tower*,
> *The young storm's power?*

Not to speak of the doggrel of these lines, they contain a strange blunder. The poet, with admirable art, runs through all the occasions of human interest on which his Bell has to speak; and here arrives at the tocsin, sounded on an alarm of fire. The lightning darts from the cloud, and then comes the breathless apostrophe:—

> Hark! a boom from the belfry spire!
> 'Tis the storm-bell! Fire!

Mr. Swayne does not seem to have met with the phrases *Sturm läuten*, *Sturmgelaüte*: but a due sense of the visible design of the poem would have led him to conjecture that something else than a "young storm" was intended in the words of this strophe.

We shall pursue the dissection no further. Every one, it would seem, now thinks himself competent, often on a very brief acquaintance with German, to turn into English those masterpieces on which the greatest poets have bestowed their utmost art: and the consequence is shown in the number and nature of so-called translations from that language with which the press has groaned of late years. It would be well could some check be given to this distressing form of literary industry, by requiring at least that beginners and those who cannot write good English verse should not undertake an operation that scarcely the most competent and well-trained can hope to succeed in. The choicest lyrical works of all languages can be fully enjoyed by those only who read them in the original. Some are entirely untranslateable, except by a kind of paraphrase; and to do this with kindred power—as Shelley transcribed the '*Walpurgisnacht*,' from Faust—is a task for genius but little beneath that of the original poet.

An Inquiry into the Philosophy and Religion of Shakspere. By W. J. Birch, M.A. Mitchell.

This title is calculated to mislead the reader; the writer's intention being to prove at all hazards that Shakspeare was an author writing, from first to last, with a settled infidel and atheistic purpose,—systematically designing, in every one of his works, to bring into contempt the dogmas of the being of a God and the immortality of the soul, the force of the moral law, the sanctity of oaths, and the influence of religion. Surely, such a theme must either have been taken up in utter despair of a subject or in a perverse and mistaken spirit of ingenuity and display. The folly of looking into Shakspeare for an argument of the kind scarcely deserves that we should deal with it seriously.

Mr. Birch takes the plays *seriatim*, beginning with 'Titus Andronicus,'—and the opinion of the *Athenæum* [No. 967] on that drama. In answer to our notice, Mr. Birch states that he "could give innumerable instances both of juvenility and passages similar to those in other plays;"—but since he neglects to do so, we may content ourselves with reiterating our impression that the Tragedy of Horror never enlisted Shakspeare among its students. Pity and Terror satisfied his ambition,—as they have that of the best poets in all times. We must beg permission, then, to set aside this play as rendering any evidence of Shakspeare's impiety. Whatever may be its character—philosophical or religious—it is not here in court. Mr. Birch confesses that the play has been imputed to Marlowe; but he is fain to believe that Shakspeare was an admirer and student of Marlowe as a poet and as a philosopher—while he is well assured that in either capacity Marlowe was a decided and indisputable atheist. "That when Shakspere began to write," says Mr. Birch, "he should be indebted to Marlowe shows congeniality of sentiment between them. This is verified by the accusation of Greene, that he did take from Marlowe. The memory of the predecessor goes down to posterity as identified with the memory of the successor. The same cannot be well said of any other than Marlowe." By this we may judge that Mr. Birch is disposed to make the most of his case. Shakspeare must bear the weight of Marlowe's sins as well as of his own.—

> "Shakspere became known to the stage when there was a fierce contention between the rhyming dramatists and the writers of blank verse. Marlowe was of the new school, and Shakspeare followed him; for which they both obtained much obloquy. It has been remarked, by Leigh Hunt and Barry Cornwall, that there are evidences of the imitation of Marlowe in Shakspere's works. His style throughout is more conformable to Marlowe's than to Beaumont's, Fletcher's, Jonson's or Massinger's. This, doubtless, arose from the force of association with Marlowe in his early days. From the accusation that Marlowe indulged too much in the portraiture of lust, villany and ferocity, Shakspere is not exempt. There are instances of it in other plays besides Titus Andronicus. Shakspere treated religion with less respect even than Marlowe. He introduced obscenity, and went beyond him in profanity."

These be strong terms: nevertheless, the delinquency to which they refer was, it seems, natural—Shakspeare had parental example for it! His father "was sent up as a recusant in 1592 for not attending church;" and thereupon Mr. Birch has, of course, established his position!

One proof of Shakspeare's atheism Mr. Birch finds in the alleged irreverence with which the poet introduces Scripture language and ideas into his dramas. Ben Jonson was addicted to the same trick of composition,—yet Mr. Birch is, we believe, willing to acquit him of any atheistical tendency. Be this as it may, if we may judge by the morbid pains with which he has ferreted out scriptural allusions in the most unsuspected expressions, Mr. Birch must consider the practice a very grave offence. He has literally put the poet's text to the torture for recondite meanings;—in some cases suggesting such subtle explanations as to raise a suspicion that his own fancy naturally revels in forbidden analogies. We dare not sully our pages with these suggestions of Mr. Birch's mind; which in the majority of instances are capable of being superseded by a healthier interpretation. But any defence of the kind is unnecessary against inferences so violently drawn. Every reader of any judgment will readily find the antidote in his own better conviction.

There can be no doubt, however, that Scripture language entered largely into the diction not only of Shakspeare, but of every writer in his day. It was natural that it should be so. The Bible, almost a sealed book till then, attracted by its novelty,—and when permitted to be generally read commanded attention like a public wonder. It is evident enough that Shakspeare's mind was thoroughly furnished with its doctrines, words and phrases—and that many of them entered into the fanciful associations that abound in his poetry. What does this prove more than that he was familiar with the sacred record—and that its translation into the vulgar tongue exercised a wonderful influence on our native literature? Mr. Birch's charges of Atheism founded thereon constitute the veriest mare's-nest that ever literary groping discovered. Hooker, Milton, Spenser, Chaucer, and a host of our greatest poets and prosemen, without regard to the subject treated, draw illustration from the same source. In all this there is no irreverence,—but a constant regard and submission paid to the beauty and dignity of the work whose style was so fondly and unreservedly imitated. It is stated, and with truth, that Shakspeare frequently sports with the sacred text. The gravest divines have done the same—in their sermons and in their conversation. The discourses preached at Paul's Cross by Latimer abounded with instances; and *extempore* preachers of our own day—the celebrated Rowland Hill, for instance—have without impeachment of their piety made the pulpit an arena of humour.

Mr. Birch's next complaint is, that Shakspeare's religious opinions are not orthodox—that they partake rather of Montaigne and Bacon than of the articles of any church. The dramatic poet is not compelled to make his characters preach—to set them all talking like orthodox divines. Mr. Birch takes a passionate speech, which he tells us complains of fate, fortune, nature—is, in a word, irrational. He misconceives the office of the poet—and of the dramatic poet in particular. He seems to think that a play is an argumentative dialogue in verse—and that all the interlocutors should be logicians. Happily for the world, Shakspeare better understood his art. That he seldom exceeded the bounds of natural theology Mr. Birch has no right to make matter of complaint—since he considers the introduction of religious topics improper in the drama. Yet, with marvellous inconsistency, he does complain that certain specialities of faith are not introduced where opportunity offers—such, for instance, as the doctrine of original sin, and the sacrifice of the mass. Thus, of 'Romeo and Juliet' he remarks:—

> "When both Romeo and Juliet have really died by their own hands, the friar has to console the parents; but never alludes to those sources of comfort upon which it became his profession to dwell. When the romantic couple are no more, it would at least have been a necessary compliance with custom to appoint masses to be said for their souls. Yet it is overlooked, although nothing was more easy to have done, as the parties were of the families of great persons—the Montagues and Capulets, and this friar their friend."

That critic knows nothing of the matter who thinks that the poet is bound to any system of dogmatic theology. Mr. Birch complains that Shakspeare frequently blends Paganism and Christianity in one drama and in one character. Some perplexity, doubtless, arises on this score:—but the early Fathers of the Church were guilty of the same confusion; and all the poets of the Elizabethan era—nay, down to Cowper,—

committed similar anachronisms. Milton himself is not free from the fault. The inference that atheism inevitably attaches to a writer because of this admixture of sacred and profane becomes doubly absurd when Mr. Birch admits that "by statute," the players were compelled, in Shakspeare's historical plays, to substitute "Jove" and "Heavens" for the name of Deity. These very compelled substitutions he visits on the poet as voluntary offences!

But, according to Mr. Birch, Shakspeare takes every opportunity of opposing morality to religion. Change the word religion into superstition,—and all is clear. Shall we condemn Shakspeare because of his satires on magic, astrology, prognostications, burning of heretics, priestcraft, pretended prophets, vulgar miracles, legal oaths, and pious frauds of all kinds? Like Bacon, Shakspeare was a thorough iconoclast:—all the false idols of the mind he pursues to extermination. But why should all this be urged in support of a theory that denounces him as a blasphemer, an infidel, and an atheist? In condemning Shakspeare we condemn the Reformation. Like Luther, he recognized religion under its historical aspects, and shows little or no sympathy with its mystical impulses. But that, with all his positive Protestantism, he was still Christian, Ulrici's treatise has sufficiently established—a work that may be advantageously set against Mr. Birch's present 'Inquiry.'

As an illustration of Mr. Birch's manner of pushing his charge with or against proof, as it may happen, take the following.—

"When the ghost first appears to Hamlet, the prince puts very antithetically together a number of religious ideas, and then a number of questions, as to the reason of his resurrection, telling him not to let him 'burst in ignorance.' We cannot see why his bones should be canonized, unless Shakspere wished it to be inferred that canonization itself, which results from the greatest piety, did not protect from the pains of purgatory, and give rest in heaven. Hamlet ends by asking why the ghost makes

> Us fools of nature
> So horribly to shake our disposition
> With thoughts beyond the reaches of our souls?

Here, at once, is a very material conclusion to a speech filled with the spiritual, and addressed to a supernatural fact. 'Fools of nature' may mean, make us fools contrary to nature, or fools under the effects of natural causes, which is the way infidels have of arraigning Providence for the use of miracles contrary to their reason. Shakspere seems to declare, what infidels so often do, who will not trouble themselves about religion, that we are fools to trouble ourselves beyond the reaches of our souls, so horribly to have our disposition shaken as some have at the fear of a future state. Shakspere thus makes Hamlet, in his very first address to, and in presence of, the ghost, deliver a philosophical comment on the supernatural. The religious records in the tablets of Hamlet's memory, and his sceptical philosophy, are at once displayed. Fools is rather a favourite expression of Shakspere when he would express philosophical contempt of mankind. Then they are fools of time, of death, or some other influence. But at first Hamlet uses the presence of the ghost as an argument to his companion of the immortality of the soul, and a reason not to fear death. A religious impression which he is ever to himself and others confronting with his doubts. He says, when they would prevent him following the ghost—

> I do not set my life at a pin's fee;
> And, for my soul, what can it do to that,
> Being a thing immortal as itself?

—which, before a stage ghost, is susceptible of a double meaning."

Now, here is a direct affirmation, in a single line, of the immortality of the soul;—and yet because meant to be uttered on the stage, Shakspeare is not to be credited with it. In like manner, Mr. Birch would have us believe that where Shakspeare mentions Heaven and Hell the words are used in sport and not in faith. Such a line of argument surely goes not against Shakspeare in particular, but against the dramatic art and its professors in general.

There is more than absurdity in this book. Mr. Birch says it was one of the old objections of the wise, repeated by the Duke in 'As You Like It,' that in "mentioning vice you propagate it,—to answer infidelity you spread it." Such, according to him, is frequently Shakspeare's design. Has Mr. Birch any such purpose? Besides the prurient curiosity which he everywhere exhibits to find in the most innocent-looking passages of Shakspeare an underlying meaning of blasphemous import,—he brings forward others from foreign sources of the most flagitious character with apparent gusto. Such is the manner in which he refers to Lucian, the "Cymbalum Mundi," and the impious prayer of the English sectary Haguet. His argument against Shakspeare should be good against himself. Mr. Birch's list of atheists, infidels and sceptics includes Eschylus, Euripides, Aristophanes, Lucian, Lucretius, Epicurus, Virgil, Dante, Campanella, Boccaccio, Cardanus, Machiavelli, Etienne Jodelle, Rabelais, Molière, Bruno, Montaigne, Bacon, Hobbes, Harrington, Sidney, Martin, Challoner, Wildman, Nevil, Burns, Mandeville, Hume, Hallam, Bentham, Sir James Mackintosh, Sir Charles Morgan, Goethe, George Combe, Strauss, Shelley, Byron, the authors of 'Eothen' and of 'The Vestiges of Creation,' and others. Any man against whom the charge of atheism has been whispered at any time by another, however bigotted, is with him tainted. This certainly looks like an attempt to make atheism appear respectable by showing a preponderating array of intellect on its side.

One other supposition is, however, possible:—Mr. Birch may intend merely a crusade against freedom of thought. Whenever he meets with an independent thinker it may be his cue to run him down. There is a school of writers who have undertaken the task of antagonizing the progress of truth and society,—and who persevere in their efforts with a determination that shows they believe in the possibility of ultimate success. Against these, it is no slight advantage to find that Shakspeare and other such intellectual giants are directly and indisputably opposed. Human liberty and the cause of improvement cannot have better friends. That even for such minds there is more "in heaven and earth" than their "philosophy" can account for—that by such the expediency of scientific doubt, as the condition of further insight, is felt—and that after all their inquiries the universe of mind and of matter is alike ensphered in a mystery which they have failed to solve—all these short-comings belong not to the individual, but to humanity in the abstract. Herein, indeed, lies the ground of our sympathy with the great thinkers of all time. Notwithstanding the extent of their powers—and however myriad-minded one out of the number may appear—they are still imperfect, all. For all there is a point where sage and clown must agree in the declaration of a common ignorance. The want thus implied is not to be satisfied by any kind or degree of dogmatism, however peremptorily authorized:—least of all by such sophistries as Mr. Birch has not been ashamed to employ in the volume before us.

Diary and Correspondence of Samuel Pepys. Vol. II.

[Second Notice.]

THE fate of the former editions of Pepys in quarto and octavo may be read in the history of the early editions of Clarendon consequent on the edition of 1826 when the suppressed passages were first restored,—in the price that is asked for the first edition of Whitelocke's 'Memorials,' (the abbreviated copy) compared with the price that is easily obtained for the only complete edition of the book,—and in the different value that collectors and booksellers place on the editions of Burnet's 'Own Times,' the two volumes folio (the first edition) and the reprint of 1823 wherein the suppressed passages (and very curious and important they are) were first restored to the text of the author. The abbreviated Whitelocke may be bought for fifteen shillings—the complete edition for something between three and four guineas. It will be so with the Pepys — the former editions compared with the present are of very little value. The new matter is always entertaining, and often of great importance; and the recent collation with the original MS. has been the means, we observe, of restoring several of the entries to their proper dates. Of the advantages of this collation there is a striking instance as regards the date of the first appearance of 'The Adventures of Five Hours,' a comedy, by Sir Samuel Tuke. Both Pepys and Evelyn were present at the first performance, yet their dates disagreed—Pepys placing it on the 5th, and Evelyn on the 8th, of January. Pepys, it always appeared to us, could hardly be mistaken — nor, indeed, could Evelyn, it would seem, who appears to have taken a great deal of interest in the success of his kinsman's comedy. It now turns out that the error of the 5th is of Lord Braybrooke's making, and that Pepys actually saw the play for the first time on the 8th when Evelyn saw it. In that wholesale suppression in which Lord Braybrooke unnecessarily indulged, the pen was drawn so vigorously and thoughtlessly through whole pages of the transcript, that dates were often neglected and the entries of one day confounded with another,—the 5th with the 8th, and not unfrequently a Saturday with a Sunday.

But it is time to turn to the 'Diary' of King James's "good friend Mr. Pepys" for the extracts promised. Here is an anecdote related at table by no less a personage than William Prynne.—

"15 June 1663. To the Trinity House....great variety of talk. Mr. Prin among many, had a pretty talk of one that brought in a bill in parliament for the impowering him to dispose his land to such children as he should have that should bear the name of his wife. It was in Queen Elizabeth's time. One replied that there are many species of creatures where the male gives the denomination to both sexes, as swan and woodcockes, but not above one where the female do, and that is goose."

Here, too, is a specimen of Sir William Petty's table-talk. The few lines in italics were printed in the former editions—the remainder is new.—

"27 January 1663/4. *At the coffee house, where I sat with Sir G. Ascue, and Sir William Petty, who in discourse is one of the most rational men that ever I heard speak with a tongue, having all his notions the most distinct and clear,* and did among other things (saying that in all his life these three books were the most esteemed and generally cried up for wit in the world — 'Religio Medici,' Osborne's 'Advice to a Son,' and 'Hudibras') say that in these—the two first principally—the wit lies, and confirming some pretty sayings, which are generally like paradoxes, by some argument smartly and pleasantly urged, which takes with people who do not trouble themselves to examine the force of an argument which pleases them in the delivery, upon a subject which they like; whereas, as by many particular instances of mine, and others out of Osborne, he did really find fault and weaken the strength of many of Osborne's arguments, so as that in downright disputation they would not bear weight—at least, so far but that they might be weakened, and better found in their rooms to confirm what is there said. He showed finely whence it happens that good writers are not admired by the present age; because

there are but few in any age that do mind anything that is abstruse and curious; and so longer before any body do put the true praise, and set it on foot n the world, the generality of mankind pleasing themselves in the easy delights of the world, as eating, drinking, dancing, hunting, fencing, which we see the meanest men do the best—those that profess it. A gentleman never dances so well as the dancing-master; and an ordinary fiddler makes better music for a shilling than a gentleman would do after spending forty. And so in all the delights of the world almost."

Mr. Pepys's opinion of Alexander Broome (the Cavalier song writer) was no doubt true. The poet resided in the parish of St. Mary Woolnoth in Lombard Street. The Royal Duke Tavern was probably a favourite haunt with him—a kind of Mermaid or Devil Tavern.—

"10 April 1663. To the Royal Duke Taverne in Lombard Streete, where Alexander Broome the poet was, a merry and witty man I believe, if he be not a little conceited."

Two or three notices of Sir William Pen (the great admiral) may be placed together with advantage. Pepys was never very cordially inclined towards him.—

"5 July 1662. At noon, had Sir W. Pen, who I hate with all my heart, for his base treacherous tricks, but yet I think it not policy to declare it yet, and his son William to my house to dinner, where was also Mr. Creed, and my Cousin Harry Alcocke. Having some venison given me a day or two ago, and so I had a shoulder roasted, another baked, and the umbles [the entrails] baked in a pie, and all very well done. We were as merry as I could be in that company.

"9 July 1662. Sir W. Pen came to my office to take his leave of me, and, desiring a turn in the garden, did commit the care of his building to me, and offered all his services to me in all matters of mine. I did, God forgive me, promise him all my service and love, though the rogue knows he deserves none from me, nor do I intend to show him any; but as he dissembles with me, so must I with him.

"8 Jany 1663/4. At noon all of us to dinner to Sir W. Pen's, where a very handsome dinner, Sir J. Lawson among others and his lady and daughter; but to see how Sir W. Pen imitates me in everything, even in having his chimney-piece in his dining-room the same with that in my wife's closet, and in everything else I perceive wherein he can."

With Minnes the poet Pepys appears to have lived on better terms. It was Minnes who introduced him to Chaucer; and Pepys's praise of Chaucer's 'Good Parson' was Dryden's inducement to turn it into modern verse. Lord Braybrooke might have told his readers this.—

"1 April 1663. To my office all the afternoon; Sir J. Minnes like a mad coxcomb did swear and stamp, swearing that Commissioner Pett hath still the old heart against the king that ever he had.... Upon the whole I find him still a fool, led by the nose by stories told by Sir W. Batten, whether with or without reason.

"4 June 1663. Sir J. Minnes do treat my Lord Chancellor and a great deal of guests to-day with a great dinner, which I thank God I do not pay for; and besides I doubt it is too late for any man to expect any great service from my Lord Chancellor, for which I am sorry, and pray God a worse do not come in his room.

"14 June 1663. Comes Sir J. Minnes and Sir W. Batten. So we set talking: among other things Sir J. Minnes brought many fine expressions of Chaucer, which he doats on mightily, and without doubt he is a very fine poet."

A curious collection might be made of anecdotes relating to the London apprentices. The following entry refers to one of their last great risings.—

"27 March 1664. So home; and in Cheapside, both coming and going, it was full of apprentices, who have been here all this day, and have done violence, I think, to the master of the boys that were put in the pillory yesterday. But Lord, to see how the Trained Bands are raised upon this; the drums beating everywhere as if an enemy were upon them: so much is this city subject to be put in disarray upon very small occasions. But it was pleasant to hear the boys, and particularly one little one, that I demanded the business of. He told me, that that had never been done in the city since it was a city—two 'prentices put in the pillory, and that it ought not to be so."

Bird, the player referred to in the following passage, was not Theophilus Bird, who died in 1661 at the latest, but Nicholas Burt, who played Othello and acquired the reputation of a good actor. The names Bird and Burt were often confounded.—

"24 Sept. 1662. To Mr. Wotton, the shoemaker's, and there bought a pair of boots—cost me 30*s.*; and he told me how Bird hath lately broke his leg, while he was dancing in 'Aglaura' upon the stage."

Harris, it appears, had struck for higher wages, and Davenant was obliged to give in. His famous part was Cardinal Wolsey in Shakspeare's 'Henry VIII.' There is a portrait of him as the Cardinal, formerly at Strawberry Hill, and now a part of the very curious collection of theatrical portraits at the Garrick Club.—

"24 Oct. 1663. Called at Wotton's. He tells me that by the Duke of York's persuasion Harris is come back again to Sir W. Davenant upon his terms that he demanded, which will make him very high and proud."

The 'Diary' is rich in personal entries of an amusing character and in notices of manners and customs which the antiquary will at once appreciate. We shall string a few entries together.—

"6 Sep. 1664. Called upon Doll, our pretty 'Change woman, for a pair of gloves trimmed with yellow ribbon, to the petticoat my wife bought yesterday, which cost me 20*s.*; but she is so pretty, that God forgive me! I could not think it too much, which is a strange slavery that I stand in to beauty, that I value nothing near it.

"18 July, 1664. Thence home and Creed with me, and there he took occasion to own his obligations to me, and did lay down twenty pieces in gold upon my shelf in my closet, which I did not refuse, but wish and expected should have been more. Now I am out of expectation, and shall henceforward know how to deal with him.

"21 Nov. 1662. Within all day long, helping to put up my hangings in my house in my wife's chamber, to my great content. To speak to Sir J. Minnes at his lodgings where I found many great ladies, and his lodgings made very fine indeed.

"24 Nov. 1662. By coach, my cosen Thomas Pepys going along with me homeward. I set him down by the way; but Lord! how he did endeavour to find out a ninepence to club with me for the coach, and for want was forced to give me a shilling, and how he still cries 'Gad'! and talks of Popery coming in as all the Fanatiques do.

"7 Nov. 1662. By coach to Whitehall, and at my Lord's lodgings, hearing that Mrs. Sarah is married, I did joy her and kiss her, she owning of it; and it seems it is to a cooke. I am glad she is disposed of, for she grows old and is very painfull, and one I have reason to wish well for her old service to me.

"7 Dec. 1662. All three to my aunt Wight's, where great store of her usuall company, and here we staid a pretty good while talking—I differing from my aunt, as I commonly do, in our opinion of the handsomeness of the Queene, which I oppose mightily, saying, that if my nose be handsome then is hers, and such like.

"19 June 1663. To the Rhenish wine-house, where Mr. Moore showed us the French manner, when a health is drunk, to bow to him that drunk to you, and then apply yourself to him whose lady's health is drunk, and then to the person that you drink to, which I never knew before; but it seems it is now the fashion.

"15 Dec. 1662. Driving through the back side of the shambles in Newgate Market, my coach plucked down two pieces of beef into the dirt, upon which the butchers stopped the horses, and a great rout of people in the street, crying that he had done him 40*s.* and 5*l.* worth of hurt; and so I give them a shilling for it, and they were well contented, and so home."

The following entries relate to Mrs. Pepys; whose dress was often a subject of conversation in the pannelled parlour at the old Navy Office.

"27 Dec. 1662. Sat late talking with my wife, about our entertaining Dr. Clerke's lady and Mrs. Pierce shortly, being in great pain that my wife hath never a winter gowne, being almost ashamed of it that she should be seen in a taffeta one when all the world wears moyr; but we could not come to any resolution what to do therein, other than to appear as she is.

"28 March 1664. My wife had messages from her mother to-day; who sent for her old morning-gown, which was almost past wearing; and I used to call it her kingdom, from the ease and content she used to have in the wearing of it. I am glad I do not hear of her begging anything of more value.

"6 Dec. 1663. My wife and I all the afternoon at arithmetique, and she is come to do addition, substraction and multiplication very well."

When Mr. Pepys advanced in the world and kept his boy, it was thought necessary that Mrs. Pepys should have a female attendant to keep her company. They first engaged a girl of the name of Gosnell, who sang well. She afterwards took to the stage, but was never distinguished.—

"17 Nov. 1662. After dinner talking with my wife and making Mrs. Gosnell sing; and then, there being no coach to be got, by water to Whitehall; but Gosnell, not being willing to go through bridge, we were forced to land and take water again, and put her and her sister ashore at the Temple. I am mightily pleased with her humour and singing.

"22 Nov. 1662. This day I bought the book of country dances against my wife's woman Gosnell comes, who dances finely.

"29 Nov. 1662. My wife and I pretty pleasant, for that her brother brings word that Gosnell, which my wife and I in discourse do pleasantly call our Marmotte, will certainly come next week, which God grant may be for the best.

"7 Dec. 1662. To church this morning with my wife, which is the first time she hath been at church since her going to Brampton, and Gosnell attending her, which was very graceful.

"8 Dec. 1662. Home by coach, where I find my wife troubled about Gosnell, who brings word that her uncle, Justice Jiggins, requires her to come three times a week to him, to follow some business that her mother interests her with all, and that, unless she may have that leisure given her, he will not have her take any place.

"9 Dec. 1662. Anon went Gosnell away, which did trouble me too; though upon many considerations, it is better that I am rid of the charge. All together makes my house appear very lonely. My wife and I melancholy to bed.

"26 Dec. 1662. To the Duke's house and saw 'The Villain.' Here I saw Gosnell and her sister at a distance, and could have found in my heart to have accosted them, but thought it not prudent.

"29 May 1663. *To the Duke's house, and there saw 'The Slighted Maid,' wherein Gosnell acted Æromena, a great part, and did it very well,* and I believe will do it better and better, and prove a good actor.

"10 Dec. 1664. My wife and I and Mercer to the Duke's house, and there saw 'The Rivals,' which is no excellent play, but good acting in it; especially Gosnell comes and sings and dances finely; but for all that, fell out of the key, so that the musique could not play to her afterwards; and so did Harris also go out of the tune to agree with her."

Here is a street robbery, in London, in which Mrs. Pepys is made to suffer:—

"28 Jany. 1662/3. My wife came home, and seeming to cry, for bringing home in a coach her new ferrandin waistecoate, in Cheapside, a man asked her whether that was the way to the Tower; and while she was answering him, another, on the other side, snatched away her bundle out of her lap, and could not be recovered, but run away with it; which vexes me cruelly, but it cannot be helped."

Mr. Pepys had his troubles at home as well as Mrs. Pepys:—

"2 June 1663. With the vintner's man who came by my direction to taste again my tierce of claret, to go down to the cellar with him to consult about the drawing of it; and there to my great vexation, I find that the cellar-door hath long been kept unlocked and half the wine drank."

Here is a scene in the country, described in Mr. Pepys's best manner:—

"17 Sept. 1663. To Parson's Drove, a heathen place, where I found my uncle and aunt Perkins and their daughters, poor wretches, in a sad poor thatched cottage like a poor barne or stable, peeling of hemp, in which I did give myself good content to see their manner of preparing of hemp; and in a poor condition of habitt took them to our miserable inn, and there after a long stay, and hearing of Frank their son, the miller, play upon his treble, as he calls it, with which he earnes part of his living, and singing of a country song, we set down to supper; the whole crew and Spankes's wife and child, a sad company of which I was ashamed, supped with us. By and by, newes is brought to us, that one of our horses is stole out of the stable, which proves my uncle's, at which I am inwardly glad—I mean that it was not mine; and at this we were at a great loss; and they doubting a person that lay at next door, a Londoner, some lawyer's clerk, we caused him to be secured in his bed, and other care to be taken to seize the horse; and so about twelve at night or more, to bed in a sad cold stony chamber, and a little after I was asleep, they waked me to tell me that the horse was found, which was good news, and so to sleep, but was bit cruelly, and nobody else of our company, which I wonder at, by the gnatts."

Five pasties in three days were more than Mr. Pepys approved of. He had a liking, however, for "plumb porridge."—

"6 Sept. 1662. To the Trinity House, where we had at dinner a couple of venison pasties, of which I eat but little, being almost cloyed, having been at five pasties in three days.

"25 Dec. 1662. Dined by my wife's bedside with great content, having a mess of brave plum porridge and a roasted pullet for dinner; and I sent for a mince pie abroad, my wife not being well to make any herself yet."

A dinner at home, with all the preparations and reflections, will be found amusing.—

"13 Janr. 1662/3. My poor wife rose by five o'clock in the morning before day, and went to market and bought fowles and many other things for dinner, with which I was highly pleased, and the chine of beef was down also before six o'clock, and my own jacke, of which I was doubtfull, do carry it very well, things being put in order and the cooke come. By and by comes Dr. Clerke and his lady, his sister and a she cosen, and Mr. Pierce and his wife, which was all my guests. I had for them after oysters, at first course, a hash of rabbits and lamb and a rare chine of beef. Next a great dish of roasted fowle, cost me about 30s., and a tart and then fruit and cheese. My dinner was noble and enough. I had my house mighty clean and neat; my room below with a good fire in it; my dining-room above, and my chamber being made a with-drawing chamber; and my wife's a good fire also. I find my new table very proper, and will hold nine or ten people well, but eight with great room. At supper had a good sack posset and cold meat, and sent my guests away about ten o'clock at night, both them and myself highly pleased with our manage-ment of this day; and, indeed, their company is very fine, and Mrs. Clerke a very witty, fine lady, though a little conceited and proud. I believe this day's feast will cost me near 5*l.*"

Here we must close the volume,—regretting that we have no room for Mr. Pepys's remon-strance with "my lord." The Earl of Sand-wich had shut himself up at Chelsea, and was rather too fond (so it was said) of a pretty-faced girl of the name of Beck. Mr. Pepys managed his remonstrance with a good deal of delicacy, —and would appear to have been, as he de-served to be, successful in his object.

OUR LIBRARY TABLE.

Madame de Malguet; a Tale of 1820. 3 vols.—One Captain John Merrick, aged thirty, being dis-appointed by one Mr. Coker, the Admiralty Secre-tary, in his hopes of getting a ship, somewhere about the year 1820, made *impromptu* acquaintance in the street with one Monsieur Picotot, who had come from a country place in France to London with the hope of finding lodgers. At their first inter-view, the disgusted son of Neptune offered himself as a boarder; and the three (M. Picotot having a pretty little wife) went off without more ado and sate themselves down at Plassy—a small town at some distance from Paris. Take breath, astonished reader, after a beginning so splendid! The continuation of the tale will not disappoint you. Not far from this same town of Plassy is the old chateau de la Char-lautre; the then mistress of which, aged fifty, wore men's clothes and showed other untoward signs of misanthropy. Capt. Merrick, indeed, might never have seen her had he not, out of sheer bull-dog obstinacy, chosen to sport without a licence among her vineyards. At this, the eccentric Lady was furiously irate; but she became as unaccountably gentle shortly afterwards,—and finding that the islander, who had come to Plassy to study French, was able to converse with her in Italian, forthwith ran up a sentimental friendship with him, and told him all her extraordinary history. All this, however, is a trifle compared with the sequel:—upon which we shall not enter. Enough to say, that the inven-tion of this novel reminds us of nothing so much as the *ballet* got up by Miss Mitford's fellow-scholars, —who, being puzzled betwixt a mythological and a Highland subject, arranged that Orpheus should seek his Eurydice in Scotland! But the utter con-tempt of "life as it is" which 'Madame de Malguet' displays is vexatious, in place of being simply ridicu-lous,—because the tale contains sketches of French provincial life and scenery so piquant and picturesque that for a few chapters we were in hopes that a new vein had been opened to us. Notwithstanding the irresistible prosiness and extravagance of subsequent portions of this novel, we will not give up the idea that with a better chosen subject its writer might turn his experience to account in a form which would leave to the critic only the agreeable task of commen-dation.

The Kellys and the O'Kellys; or, Landlords and Tenants. A Tale of Irish Life. By A. Trollope, Esq. 3 vols.—We like this novel better than Mr. Trollope's former one—'The Macdermots of Bally-cloran' [see *Athen.* No. 1020],—because though not more powerful, it is less painful. Its pages are animated by characters distinguished from mere Virtues and Vices, inanimate as the painter's lay-figure draped and set in attitude for Minerva or Nemesis. Humour pervades its scenes,—and it is the true "emerald" humour, as incomparable after its kind as the genuine potato spirit battled with by the Apostle of Temperance. Widow Kelly is Irish to the backbone in her triumphant scolding and unsel-fish generosity. There is a touch of the unfeigned Hibernian *gent*leman in Lord Ballindine; and Dot Blake shows us that even so cosmopolite a science as gambling takes a local colour from the Curragh, the Bois de Boulogne, or the downs at Epsom. Then, though they are less national, Lord and Lady Cashel are a pair whom Miss Austen need not have disowned. Very precious is the manner in which they arbitrate the happiness of their niece, Miss Wyndham—and provide for the debts of their scape-grace heir-apparent, Lord Kilcullen. A group of hum-ble personages—the Lynches and Anastasia's suitor, Martin—give us occasion to remark one incident more noticeable than pleasant, of frequent recurrence in Irish national tales. This is the cruelty of brother towards sister in a case where the latter has the money. Few combinations are more antipathetic than this,—few pictures of degradation reveal lower depths of human baseness. What can be worse than brutal selfishness, without the wretched excuse of passion, intoxicating its owner into a momentary delirium:—and this among a race of men whose gallantry "to the sex" has passed into a proverb? We spare our readers such further speculations as appertain to the remark.

Essays on Human Happiness. By Dr. Henry Duhring.—Brief essays, of a sufficiently obvious morality—neither very profound nor very smart. To read them will probably not add to nor detract from the happiness of any of the human race.

Readings from the Plays of Shakspeare; in Illus-tration of his Characters.—Shakspeare for Schools.—The first of these selections from Shakspeare is made on the plan of presenting a series of connected scenes as exercises in "the elementary study of reading"—that the practice may be made an agreeable and profitable amusement for the home-circle. The last contains a mere draught or two from the full fountain of Shakspeare—accompanied by some notes, which may be referred to by the young with advantage.

The Campaner Thal. By J. P. F. Richter. Trans-lated by Juliette Baner.—These are "discourses on the immortality of the soul," by the great German Apologuist; marked with all his eccentricity as well as beauty of style. Here are description, dramatic character, irony, earnestness, argument and humour blended with pathos, narrative and dialogue. Some of Richter's richest bits, in the way both of maxim and of picture-writing, are to be found in this small *brochure;*—which is translated intelligibly and well.

Popular Field Botany. By Agnes Catlow.—The design of the authoress of this volume to furnish a work on botany practically useful to children will not, we fear, be attained. It is the faculty of only a few to recollect the names of objects after a superficial glance. What really assists the botanist in recollecting names is the amount of attention he gives to a plant or a group of plants; but the authoress of this work supposes that by merely presenting drawings with imperfect descriptions, that such an object could be obtained. Besides, after all the most important part of the knowledge of plants is that of their structure and functions. A person may have the faculty of naming a thousand plants without knowing anything of their real significance in nature, or their relations to one another. We think then this work would have answered its purpose better, if its descriptions and drawings had been founded on a more extended view of the structure and functions of plants. Another defect in the book is, that it has no arrangement:—the common wild plants of Britain are placed in the order of their flowering as near as possible; but there is no means by which any particular plant might be found. As far as it goes this book may be used by the beginner; but on account of the defects we have mentioned, it will not be more easy to use than larger books. Its advantage consists in its cheapness.

Some Account of the Animal, Vegetable, and Mineral Kingdoms.—This little book is intended for the use of children, and contains a collection of facts, which will hardly fail to interest those for whom it is written. It would, however, have been a better child's-book had it had fewer hard words and contained some illustrations of the objects on which it treats.

The American Journal of Science and Arts (Silli-man's) for May, 1848,—and *The Journal of the Franklin Institute for March*, 1848.—We cannot enter into the description of the varied contents of these excellent works:—but we extract one curiosity. The folio logarithms of Vega (1794) pass for the most correct in existence, as well as the most exten-sive. An imperial ducat was offered in the Preface for every error detected; but we never heard of any being found—though we think it likely there may have been some. Mr. A. D. Stanley produces two, in *Silliman's Journal*,—

p. 55, Log. 24,626, for 3,939,751 read 3,938,751.
p. 435, Sin. 12° 33′ 40″, for 9·3374109 read 9·3374209.

LIST OF NEW BOOKS.

Aird's (D. M.) French Grammar, 5th edition, square, 1*s.* 6*d.* bds.
Aird's (D. M.) Latin Grammar, square, 1*s.* 6*d.* bds.
Antrobus's (E. E.) London; its Dangers, &c. 8vo. 1*s.* swd.
Andrews's (Bishop) Preces Privatæ Quotidianæ, 3rd edition, fc. 9*s.* cl.
Arnold's (T. K.) First French Book, 12mo. 3*s.* 6*d.* cl.
Atkinson's Key to Bridge's Algebra, 12mo. 3*s.* cl.
Bather's (E.) Hints on Catechising, fc. 8vo. 4*s.* 6*d.* cl.
Black's Economical Tourist of Scotland, 4th edition, 12mo. 3*s.* 6*d.* bds.
Brown's (A.W.) Discourses on Song of Solomon, Part I. 18mo. 2*s.* 6*d.* cl.
Byrne's (E.) Euclid, with coloured Diagrams, 4to. 21*s.* swd.
Calvin's Christ the End of the Law, post 4to. 7*s.* 6*d.* bds.
Campbell's (Alexander) New Testament, royal 24mo. 2*s.* 6*d.* bd.
Calder's (F.) Higher Parts of Arithmetic, 12mo. 3*s.* 6*d.* cl.
Denham's (Rev. J. F.) Spelling Book, Part II. 3rd edit. 12mo. 1*s.* 6*d.*
Ecclesiastical and Architect. Topography of England, Part I. 8vo. 2*s.* 6*d.*
Evans's (J. H.) Spirit of Holiness, &c. 4th edition, fc. 2*s.* 6*d.* cl.
Flügel's German Dictionary, enlarged, 2 vols. royal 8vo. 42*s.* cl.
Garden's (F.) Discourses on Heavenly Knowledge, 8vo. 5*s.* cl.
Graham's (Dr. T. J.) Modern Domestic Medicine, 10th edit. 8vo. 16*s.* cl.
Hand-Book to Richmond, &c. (N. L. U. K.) 12mo. 6*d.* swd.
Handel's Choruses in 'Judas Maccabeus,' by Novello, roy. 8vo. 3*s.* swd.
Hart's (W. B.) Defence of the Art of Dancing, 8vo. 2*s.* 6*d.* cl.
Hiley's (R.) Child's First English Grammar, 18mo. 1*s.* swd.
Island of Liberty, fc. 8vo. 4*s.* 6*d.* cl.
Johnson's (E.) Results of Hydropathy, new edition, 12mo. 2*s.* 6*d.* cl.
Johnson's (E.) Life, Health, and Disease, new edition, 12mo. 2*s.* 6*d.* cl.
Lamartine's Men of the Republic, royal 32mo. 1*s.* swd.

Lee's (James) Laws of Shipping, &c. 3rd edition, 12mo. 7s. 6d. cl.
Life in Paris, by Vidocq, royal 8vo. 3s. 6d. swd.
Manning's (Archdeacon) Sermons, Vol. III. 3rd edit. 8vo. 10s. 6d. cl.
Mexico illustrated, English and Spanish, by J. Phillips, roy. fol. 4l. 4s.
Mitford's (Miss) 'Our Village,' 2 vols. post 8vo. 15s. cl.
New Metrical Version of the Psalms, by W. H. B. 12mo. 7s. cl.
Norton's (Mrs. E.) The Martyr, 8vo. 2s. 6d. swd.
Pascal's Letters, by Thomas M'Crie, 2nd edition, 12mo. 5s. cl.
Patterson's (R.) Zoology for Schools, Part I. 2nd edition, 12mo. 3s. cl.
Ditto ditto 2 parts in 1 vol. new edition, 12mo. 6s. cl.
Private Letters of Queen Victoria and Louis Philippe, 12mo. 3s. cl.
Pulpit (The), Vol. LIII. 8vo. 7s. 6d. cl.
Remarks on the Great Hanley Church, 8vo. 4s. swd.
Rural Amusements for School Boys, square, 3s. 6d. cl.
Sermons for Sabbath Evenings, post 8vo. 5s. cl.
Sidney's (Samuel) Railways and Agriculture, 24mo. 2s. 6d. cl.
Simmonite's (W. J.) Astronomical Ephemeris for 1849 and 1850, 1s.
Sprague's (W. B.) Lectures on Christianity, 12mo. 1s. 6d. swd.; 2s. cl.
Taylor's (Bp. Jeremy) The Seventh Vial, crown 8vo. 6s. 6d. cl.
The Presbyter, the Prelate, and the People, 12mo. 4s. 6d. cl.
Windsor and Eton Illustrated, edited by Jesse, royal 8vo. 15s. cl.
Wordsworth's (Rev. C.) College of St. Mary, Winton, 4to. 21s. bds.

THE CLAIMS OF LITERATURE.

THE position of the literary man in England presents a striking contrast to that which he holds on the Continent. Intellectual reputation is there an admitted claim to public honours and emoluments. The ranks of legislation and aristocracy are continually reinforced by those whose mental eminence is esteemed a sufficient title to that which is conventional. There, too, literature has its distinct institutions, and its professors liberally share in all the distinctions conferred upon merit. It is only in England that the possession of genius invalidates the claim to respect, and that the evidence of greatness is held to be an argument against its recognition. So accustomed have we become to this injustice that we have ceased to reason on it. It has with us all the force of a natural ordinance. We accept it as a law of soil or of climate or as a geographical necessity. Melons, pine-apples, and respect for literature are not indigenous to England. They are produced there only by artificial means—and flourish chiefly in aristocratic domains.

The Order of the Bath was lately re-organized for the express purpose of still further extending its honours to civil merit:—but how was *civil merit* understood? Exclusively in the sense of diplomatic and administrative talent. It never occurred to the Government that Philosophy, Poetry, and Science might be included in the definition. In all this, the minister intended no insult to literature. It did not even receive the honour of premeditated contempt. It was simply ignored.

Some months since [see *ante*, p. 347] we published a table in which we compared the salaries granted by Government to persons employed in a literary or scientific capacity with the emoluments of other officials. In that document the reader will perceive how finely the estimate of value tapers off as it approaches the departments of thought and invention. The door-keeper of the House of Commons receives 74*l.* per annum more than the Royal Astronomer or the Principal Librarian at the British Museum; and the Board Room porter at the Admiralty enjoys precisely the same stipend as the third Assistant Astronomer Royal. We do not refer to such instances as special ones. They happen to be amongst the latest—and we therefore select them as ordinary examples of a system.

This contrast between the positions of the author here and abroad must doubtless to some extent be ascribed to our national peculiarities. The bias of British character indicates an earnestness that cannot be overvalued. We feel that life has too serious an interest to be wasted in rhapsodical excitement. We can afford no laurels even to genuine energy unless it be usefully applied. Our hero is not the wrestler in the games, but he

> Who sets his shoulder to the earth's broad wheel
> And moves it an inch forward.

Hence, we are slow to recognize the worth of the highest purpose until it is developed in results. So far, the operation of this tendency is a wholesome one;—but still, it is capable of dangerous excess. An extreme demand for tangible proofs of utility tempts the mind to regard *only* the material forms of its demonstration. A scepticism is thus engendered which not only neglects the finer evidences of utility but represses their exhibition. While no people revere more than we do the influences of imagination when they have translated themselves into "household words," or the teachings of philosophy when they have become the groundwork of education,—we are apt to postpone our rewards to the last issues of labour, instead of accelerating them by encouragement. The consequence is, that there is much mental wealth amongst us which we do not care to appropriate—much seed of truth and beauty of which the harvest is deferred through the lifetime of the sower.

To remedy this evil of procrastination should be the aim of the enlightened statesman. Power fulfils its highest function when it not only confirms but educates the popular sense of justice. He alone sways a nation who guides it. Merely to give effect to its highest feelings, but never to aid their developement, is to stoop from the position of the legislator to that of the registrar. Bound as a government is at all times to recognize the worth of mental influence, even with respect to political results, this duty is still more imperative in a period of civilization. The agencies of physical force have then become comparatively inoperative. Men are to be governed not through their fears but through their perceptions. It is, then, the blindest of fallacies to invest administrative talent with an importance larger than that conceded to the directing intellect. In such a state of society, the thinker stands pre-eminent. The lawyer, however conversant with the science of jurisprudence, is still but the *administrator* of the law. The man whose thoughts have passed into popular convictions—convictions which gradually find their record in the statute-book—is the *framer* of the law. The general whose valour and sagacity maintain national liberties is but the delegate of that genius which has nourished the impulses of freedom.

We would not have these remarks misinterpreted. We are no parties to that intellectual cant which confines all gratitude and veneration to "spiritual forces." The brave soul which with the calmness of daily duty stakes life for the rights or the prosperity of an empire deserves its laurel:—nor would we withhold reverence from those who with impartial wisdom expound the code of civil justice, and to whose integrity the humblest and the highest may appeal with equal reliance. It is not disparaging the nobility of the functions of the warrior or the judge to say that they derive their sanction from a source yet nobler. They are the guardians of a sacred deposit—the principles which took their rise in the feelings and convictions of thinking men and became current by the impress of their souls. It is the complement of praise both to the soldier and the magistrate that the world recognizes in them the trustees of genius.

The power of thought, it is true, does not directly embody itself in external results. The advocate pleads, and the cause is gained. The warrior leads on, and the triumph is proclaimed. No such immediate issue attends the words of the thinker. Their effects are often gradual; and even when most rapid their processes are comparatively imperceptible. Prejudice has to be vanquished, torpor to be quickened, reason to be convinced. But are we to infer, because the workings of this ministry are latent, that its effects are unimportant? On the contrary, the most vital and elemental functions are precisely those which are most secret in their operation. The expansion of leaf and blossom and the maturing of the fruit are apparent enough to the observer,—but who detects the life-giving sap? The movement of the hand, the expression of the eye, the entire action of the physical frame, are obvious to the beholder,—but the life which animates them is a hidden mystery. Yet, withdraw that life,—and however perfect the external mechanism, it perishes and corrupts. The thought and feeling of a state are its life. Obstruct them—there is disease; destroy them—there is death.

There are certain cases in which the influence of Literature cannot be gainsaid by the extremest sceptic. The men who advocate a truth or expose an abuse with such effect as to interest the public are unquestionably POWERS in the most practical sense of the term. If they succeed, their views are embodied in legislative results: if they fail, attention is at least called to the tenets which they decried;—and from that time those tenets, instead of being passively sanctioned, are ratified by a new affirmation of the popular will. Either way, thought is stimulated and truth promoted. But we should greatly err did we suppose that such writers are the only—or even the chief—agents in social progress. He who worthily grapples with a *particular question* does but apply to it such maxims of right as are deduced from the general teachings of imagination and philosophy. Those authors who have raised the abstract standard of sentiment and thought are, therefore, the parents of every specific advance. Thus, the influences of poetry—though seldom dealing directly with political results—are the most practical in all literature. It is because the soul of man is nourished by whatever is heroic, noble, and beautiful in the conceptions of the poet that such qualities gradually penetrate to the circle of man's outer life. Equitable laws and free institutions are but poetry by act of Parliament. The Reformation of Luther or the abolition of colonial slavery in our own times are but the legislative echoes of poetic truth. The creations which reveal to man the dignity of his nature, its sense of justice, its apprehension of beauty, its range of sympathy, must at last translate themselves into the arrangements of society. Whatever exalts motive, which is the source of action, must exalt action too. The benign influences which, amidst all that is sordid in the necessities and interests of external life, preserve the affections and consciences of individual men, leaven with those very elements our political systems. The power which renews the youth of the heart it is that averts the senility of nations.

And let us not forget that from the highest sphere of human welfare mere administrative talents and virtues are by their very nature excluded. Policy and valour can but deal with the *systems* of humanity. It is for them to assert and protect the interests and rights of the community, and at most to encourage the services of its members by national rewards. Here is the limit of their office. But there is a world beyond—that of individual character—which literature is permitted to enter. To vindicate the claims and to extend the enjoyments of mankind, even in a political sense, is doubtless part of its great commission. But far nobler than the uses which affect the world of circumstance are those which connect it with the being of humanity. To develope those sympathies which bring us into harmonious contact with nature and with our kind—to consecrate affection by the influence of duty—to sustain it by the presence of faith—these are the lofty ends of mental inspiration. Nor can we compare in value the power which insures wealth to that which gives content in poverty,—or the agency which secures a right to that which makes us happy in its sacrifice. The one may smooth the course of life,—the other purifies it at the fountain; so that whatever impediments ruffle the waters, they are still lucid and the light of heaven is on their current!

And should it be urged that eminent literary talent has often been unworthily applied, it is sufficient to observe for answer that our gratitude can only be demanded for those who have proved themselves our benefactors. It might be well, also, to reflect that the more plenary the genius the more wholesome is its operation. As the sense of good—the faculty of conscience—is the deepest in our nature, so are the works that cherish it the most permanent in their results. It arises from the very instincts of our hearts that what is most self-sacrificing, generous, and believing is also the most sublime. He who with adequate intellectual means can best represent or embody for us these principles is most absolute over our sympathies. All men acknowledge the worth of him who can make them more conscious of their own. The mind that appeals to selfish passion is transient in its influence because there is a fundamental law in the veriest slaves of passion which protests against its advocacy. The moral ascendancy of genius is guaranteed by the constitution of man.

It has this week been our aim to demonstrate what a previous article had assumed,—the practical, the vital importance of Literature to the State. The means by which the State can best fulfil its obligations to Literature we reserve for future discussion.

TOMB OF BISHOP LEWIS BEAUMONT IN DURHAM CATHEDRAL.

IN the month of March, 1847 [*Athen.* No. 1013], we laid before our readers a description of the circumstances which attended the discovery of the coffin of Bishop Skirlaw,—found in the course of the alterations then in progress in the Cathedral Church of Durham. We have now to record a similar discovery; the burying-place of an earlier bishop of the same see having been recently brought

to light, during the further prosecution of the same alterations.

On Thursday, the 27th of April, the workmen employed in lowering the pavement of the quire laid bare a couple of very large blue flags, which had evidently formed the tombstone placed over the grave of Bishop Lewis Beaumont;—who filled the see of Durham from 1318 to 1333. No doubt as to the individual in whose honour this monument had been placed could reasonably be entertained. It was well known that Beaumont was interred at the spot where these slabs were found; and the carved work of the stone cut out to receive the elaborate brass which had afterwards been inserted (but of which no trace now remains,) corresponded so accurately with the description drawn up while the monument was yet unmutilated as to identify it beyond controversy. The description to which we allude thus speaks of the tomb as it existed shortly before the suppression of the monastery. In our extract we modernize the spelling.—

"Ludovic de Bellomonte, Bishop of Durham, lieth buried before the high altar in the quire, beneath the steps that go up to the said high altar, under a most curious and sumptuous marble stone, which he prepared for himself before he died; being adorned with most excellent workmanship of brass, wherein he was most excellently and lively pictured, as he was accustomed to sing or say mass, with his mitre on his head and his crosier's staff in his hand, with two angels very finely pictured, one on the one side of his head and the other on the other side, with censers in their hands, censing him,—containing most exquisite pictures and images of the twelve apostles, divided and bordered on either side of him; and next them is bordered, on either side of the twelve apostles, in another border, the pictures of his ancestors in their coat armour, being of the blood royal of France, and his own arms of France, being a white lion placed upon the breast of his vestment, beneath his verses of his breast, with flower-de-luies about the lion; two lions pictured, one under the one foot of him and another under the other [foot] of him, supporting and holding up his crosier's staff, his feet adjoining and standing upon the said lions, and two other lions beneath them in the nethermost border of all; being most artificially wrought and set forth all in brass, marvellously beautifying the said through [tombstone] of marble:—wherein was engraven in brass such divine and celestial sayings of the Scripture which he had peculiarly selected for his spiritual consolation at such time as it should please God to call him out of his mortality; whereof some of them are legible to this day, as these that follow.—

EPITAPHIAM EJUS.

In Gallia natus
De Bellomonte jacet hic Ludovicus humatus,
Nobilis ex fonte regum comitumque creatus;
Presul in hac sede cœli lætatur in æde.
Preteriens siste, memorans quantus fuit iste,
Cœlo quam dignus, justus, pius, atque benignus,
Papillis ac hilaris, inimicus semper avaris.

SUPER CAPUT.

Credo quod Redemptor meus vivit, qui in novissimo die me Resuscitabit ad vitam æternam; et in carne mea videbo Deum salvatorem meum.

IN PECTORE.

Reposita est hæc spes mea in sinu meo. Domine, miserere.

AD DEXTRAM.

Consors sit sanctis Ludovicus in arce Tonantis.

AD SINISTRAM.

Spiritus ad Christum qui sanguine liberat ipsum.

The present appearance of the stone slabs, defaced as they are, corresponds accurately with this description; for although they are somewhat worn by the feet of passengers, yet all the details of the elaborate brass-work which has been inserted are distinctly visible. The lions on which the feet rested, the mitred and crosiered figure of the bishop with the hand elevated and the fingers extended in the act of bestowing his episcopal benediction, the angels with their censers,—even the minute and delicate canopy-work surmounting the figures of the long array of the ancestry of the deceased, may be traced with the utmost precision. So well preserved is the stone-work, that even the little groove cut out for the insertion of the spur upon the foot of one of the mailed figures is clearly indicated. The brass-work had been fixed in its corresponding bed in the stone in the larger details by cement, and secured by nails run in with lead; but in the smaller and more delicate portions a different process had been adopted. The cavity had first been filled with pitch, and the brass then inserted; and it appears to have been held in its position by no other security, for no other nails have been discovered,—although it is possible that from their fineness they were all wrenched out of their places when the brass was removed. But that this material was sufficient for its purpose was shown by the fact that even yet, after the lapse of five centuries, it retained its adhesive qualities, and readily melted when exposed to the flame of a candle. One little peculiarity is worth mentioning. Not only was the brass-work thus secured, but the same process was applied to the more delicate portions of the stone-work,—some of the details of which were fixed upon the slab by the same adhesive substance. This remark applies, however, only to a few of the more minute details, none of which, as far as we are aware, exceeded an inch in length; and it is possible that these may have been occasioned by some flaw in the stone or by some error in the cutting.

The ancient description speaks of the monument as one stone. This is an error,—for it really consists of two. They are of large dimensions,—each being eight feet long by nine feet six inches broad. The material is a blue stone, found in several parts of Yorkshire. Some idea of the splendour of the design may be formed from the fact, that the brass-work extended over nearly the whole of this large space, reaching to within a couple of inches of the edge. Indeed, it would not be easy to point out many monumental brasses, English or foreign, which surpass it in size or magnificence. It was not unworthy the royal descent of him whose pedigree it recorded.

Like many remains of a similar nature, this noble monument has been barbarously defaced. The brass-work has been totally removed,—at what period we cannot exactly state, certainly after the visitation of the county of Durham by Dugdale: for Surtees tells us that a drawing of it is to be seen in the collections of that antiquary which are now deposited in the Herald's College; and a note appended to the recent edition of 'The Rites and Monuments of the Church of Durham'—from which we have taken the description of this tomb as it existed before the suppression of the monastery—speaks of the inscription that ran round the figure as partly legible in 1672. When recently discovered, the two portions of the monument were transposed; that is, that slab which contained the upper part of the design was placed beneath that which contained the lower part. It thus becomes difficult to understand the monument as a whole, to take the parts in connexion with each other so as to form an accurate conception of its general effect. Its final destination is, we believe, undecided; but we cannot forbear expressing the hope that such an instructive and elaborate specimen of the decorative arts as they existed five centuries ago should be placed in a position which may enable visitors to gratify their curiosity by its inspection.

It would be highly important for the history of the arts in England could we ascertain whether this splendid monument were of English or of continental manufacture. On this head, however, we have no information. All that we know of the matter is this, that the work was executed during the Bishop's lifetime; but where, or by whom, or at what expense, we know nothing. If it be argued that Beaumont's foreign parentage would probably influence him in the selection of an artist,—as a set-off against the inference may be mentioned the fact that the stone into which the brass was inserted is from Yorkshire, and that this portion of the work at least is of home manufacture. For it is highly improbable that such a ponderous mass of stone (each slab weighing, on the lowest calculation, five tons) should be sent from the north of England to the Continent, there to be carved and then returned. But further than this we cannot venture to speculate.

Beneath one of these slabs—for they are at present raised a few inches from the ground, and rest upon blocks of wood—may be seen a small opening, doubtless the grave of the Bishop. No attempt has yet been made to ascertain its contents,—nor is it probable that, were any such attempt made, it would be followed by a discovery worth recording. We are perhaps justified in the supposition that the same hands which disturbed the position of the slabs and tore from them the brass-work did not hesitate to violate the sanctity of the tomb, and that whatever of value was buried with the Bishop has long since been removed.

We have no intention of writing a life of Bishop Beaumont. Such of our readers as are desirous of being further acquainted with the history of this individual cannot do better than read the sketch of his episcopate given by Mr. Surtees in the first volume of his 'History of Durham.' We must satisfy ourselves by recording a couple of incidents which are too descriptive of the state of society at the time to be passed over in silence. After Beaumont had with difficulty obtained the royal mandate for his consecration, he proceeded northwards to take possession of his new episcopate. He was attended by a numerous and splendid retinue, and accompanied by his brother Lord Henry Beaumont and by two Roman cardinals who were charged from the Pope with a pacific embassy into Scotland. At Darlington the Bishop was met by a messenger from the convent to warn him that the road between that place and Durham was in possession of marauders:—but the high rank and sacred character of Lewis and his companions seemed to place danger at defiance, and the friendly notice was treated with neglect. A few hours justified the warning. The Bishop and his companions had not advanced far on their journey before they were surrounded by a troop of marauders, under the command of Gilbert Middleton, a Northumbrian gentleman who had adopted the lawless life of a freebooter. After rifling the whole party, he restored the cardinals' horses and suffered them to proceed on their journey to Durham: but the Bishop and his brother Lord Henry were carried off, with the rapidity of a border raid, across a tract of sixty miles through the heart of the bishoprick and of Northumberland,—nor were they restored to liberty until they had given security for the payment of a heavy ransom.

An incident occurred at the consecration of Beaumont which must have shocked and surprised the assembled multitude by the strange mixture of levity and ignorance exhibited by even the new prelate during such a solemn occasion. Unable to pronounce some Latin words which occurred in the official instruments, he passed them over,—exclaiming in his native French,—"Seit pur dite": and soon after, being still more staggered by a longer word, he added with characteristic recklessness,—"Par Seynt Louys, il ne fu pas curteis qui ceste parole ici escrite." We can scarcely wonder then that the epitaph which records his virtues—we cannot believe that it was written by himself—makes no mention of his learning, but records the "hilarity" of his disposition. He died at Brantingham in Yorkshire, in September, 1333.

THE ROYAL SOCIETY.

July 10.

TIME, accident, and management have conspired to invest the Royal Society with powers little less than absolute over the destinies of scientific men in this country. Without the suffrages of the Society, it is useless for any man to hope for recognition by the general public as having the slightest claim to respectable scientific station,—except, perhaps, in a few cases quite as rare as the discovery of a new planet. A paper inserted in the *Philosophical Transactions*, however trivial may be its subject or valueless its results, at once dignifies its author in the public estimation; and the rejection of one, in the offensive form in which they are now rejected, is a brand upon the unlucky philosopher which a life of pure and successful devotion to science can scarcely heal. Its effect upon his reputation is quite as disastrous as though he had been blackballed when proposed for election into the Society.

It is admitted that some very absurd papers are occasionally sent to the Royal Society. It is also true that a considerable number of a comparatively mediocre character are presented,—many of which, though possessing sufficient merit and interest for preservation in a scientific magazine, are yet too confined in their objects and too limited in their results to entitle them to a place in the *Transactions*. With respect to the first class, it may be quite sufficient to acknowledge the receipt of the paper,—and convey, if deemed advisable, a discouragement to the

author from sending others of the kind; but it is certainly an absurdity to return thanks for the author's "courtesy" in sending it. With respect to the others, a different procedure is necessary. Would it be too much that a summary of the 'Report' (for which in my last letter I contended) should be given to the author? How grateful would solitary and unfriended men of science feel for the encouragement and suggestions that could be conveyed in half-a-dozen lines, if conceived and written in a kind spirit! He can best estimate this who has felt the universal want of sympathy in those around him with the subjects to which he was devoting his midnight hours,—and especially when he has been informed by the Secretary of the Royal Society, in the frigid stereotype letter (framed in imitation of a Secretary of State's missive), that his "communication to the Society has been received, and is deposited in the archives." It has not been my own lot to be so circumstanced; but I have heard friends of eminent talent express their feelings on such occasions. I have heard this, too, from men whose papers had been rejected which in the opinion of all competent judges ought to have been printed in the *Transactions*. For mistaken judgment on such papers one can make some allowance; although, in fact, such mistakes ought never to occur by the papers being submitted to incompetent judges,—and when they do occur, the mischief should be capable of repair. Even in a court of law, an erroneous verdict on the misdirection of a Judge is capable of revision by a superior court, or by a new trial in the same. The stern Rhadamanthus of Somerset House, like him of the Shades, issues his one and final decree. These men of whom I speak—often men of great promise, and not unfrequently of high attainments—receive, however, precisely the same formal annunciation of this decree that is given to the perpetrator of scientific vagaries which bespeak a mind scarcely sane!

I am well aware that *the trouble* attendant upon such a course will be offered as a reason for its non-adoption. Still, as the Society has virtually assumed to itself the office of dictator in science and guardian of scientific interests, it should surely take any amount of trouble incident to those functions which the real interests of science demand.

I have been desirous of avoiding all special references to *persons* in these letters, (and shall be so in those yet to come) from considering that the principles which I advocate as the foundation of *efficient reform* are independent of all considerations of that kind. They are written independently of *party movements*; and I may add, that during the last two, or perhaps three, years I have had no special conversation on any of these subjects with the leaders or actors in the farce (may I so call it?) of "ins and outs." Whether my opinions be of any value or not, I am at least a *disinterested* writer, excepting in so far as I am interested in the progress and encouragement of science. I am ready to support, as far as $\frac{1}{500}$th of the Society (or thereabout) can support, any set of men who are disposed to conduct the affairs of the Society upon principles which an honest man can approve,—quite as irrespectively of the initial letters of their names as of the epithets by which they may distinguish themselves. I have lived long enough, and seen and known enough, to convince me of the truth of Swift's sweeping assertion, that "party is the madness of the many for the gain of the few." My propositions, be they accepted or not, are addressed to the "managers" of the Royal Society, whoever they may chance to be:—though I fear that the writing on the wall which so startled the Medo-Persian king is legibly traced before the *present* managers of the Royal Society. May the next dynasty be wise! Lord Rosse and his Secretaries and Council have a perilous path before them: but circumspection and the principle of gentlemanly and Christian honour can bear them safely through all their perils, and gain for them a character to which posterity will point as the proudest and brightest in English scientific history. Something more, especially respecting the administration of the TRUSTS reposed in the Royal Society, yet remains to be said:—upon which I shall write to you hereafter.

ANOTHER F.R.S. AND A CONTRIBUTOR TO THE PHILOSOPHICAL TRANSACTIONS.

OUR WEEKLY GOSSIP.

IT is with much regret that we announce the premature death, on Sunday last, of Mr. Thomas Henry Sealy,—one of those many labourers in the field of literature whose personal distinctions bear no just proportion to the amount of their labour because they work under cover of the anonymous as contributors to periodical publications. Mr. Sealy is best known by his 'Porcelain Tower,' published in 1842, and reviewed in our columns at the time [No. 726]. He was the author, besides, of a volume of poetry entitled 'The Little Old Man in the Wood.' For many years, up till 1843, Mr. Sealy was the editor of the *Western Archæological Magazine*, published in Bristol: and from that time till 1847 he was the proprietor and editor, in the same town, of a weekly newspaper called the *Great Western Advertiser*—and of *Sealy's Western Miscellany*, in which he wrote some of his best tales. Heavy losses in connexion with the paper, and the anxiety resulting, seem to have broken down his spirit and wasted his health. Though these had been for some time past declining, the consummation was rapid at the last. After a life expended, with all his means mental and material, in the service of literature, Mr. Sealy has now died leaving three already motherless children wholly destitute, we fear.—It should be added that Mr. Sealy was a contributor to many other publications than those already mentioned; and that among his numerous papers were some esteemed translations from several of the Italian poets.

The Irish papers record the death of the Rev. William Archer Butler, late Professor of Moral Philosophy in the University of Dublin—a chair founded expressly for him by the late Provost Lloyd, in consequence of his able answering as a candidate for the Ethical Moderatorship. At school and in college Mr. Butler was distinguished as a poet and as an orator. He was at one time a large contributor to *Blackwood's* and the *University Magazines*, but after he had taken orders he gradually withdrew from periodical literature to devote himself to his professorial and clerical duties. On receiving a living from the Board of Trinity College he resigned his professorship; and while engaged in his duties as a parochial minister he caught a fever from one whom he attended in that character—and was removed by death at the early age of thirty-six.

A correspondent interested in the fate and fame of Mr. Richardson, whose melancholy death we recorded last week, has sent us some further particulars of that ill-fated gentleman's life:—but they are for the most part too merely personal to have any interest for general readers. From these, however, we may mention that, in addition to the work of which we spoke last week, Mr. Richardson was the author of a couple of published volumes of desultory poetry, a contributor to some of the periodicals of his time, had published a translation of some of the works of the young German poet Theodore Körner—which has reached a second edition,—and had ready for press when he died a translation of Bouterwek's 'History of German Literature,' for which he had not been able to find a publisher.

The funeral of M. de Chauteaubriand took place on Saturday last at the little Church of the Missions Etrangères—with, as we anticipated, little of pomp or ceremony for one who had filled so large a place in the eyes of generations of his countrymen, and made such dramatic preparations for the event in his life-time. M. de Chauteaubriand among his other pre-arrangements had not timed well the period of his exit. A greater actor than he is just now on the stage of France—and he steps out into the darkness almost disregarded. Something of the absence of proportionate interest may, it is true, be due, perhaps, to the exhaustion occasioned by those very preparations—and he who drew in life upon the ceremonials due to the dead might reasonably expect to have the final honours paid with a deduction. The *hic jacet* was long since recorded—and the date alone has now, as we have said, to be filled in. M. de Chateaubriand acted then as his own chief mourner—and his countrymen had thereby, it may be presumed, a dispensation to some extent from their mourning of to-day. The circumstances of the times do not enable us to judge, however, what amount of deduction France would have made from her ceremonial of to-day on account of the ceremonial of the past had she been at leisure to think of individuals at all. M. de Chateaubriand has missed his time, like the comet. The one has gone, as the other will come—if it come at all—too late. Each would have been made more of a wonder had the advent and the exit severally preceded the revolutions of Europe. M. de Chateaubriand had, it is true, the usual escort of Academicians, deputies, and literary men to his grave: but he who a few short months ago would have been the first figure in France for the day was in all probability scarcely thought of now beyond the ranks of his attendant *cortège*—and the farewell voices sent after him into the void were not loud enough to rise above the revolutionary roar. He has outlived his estate. The national bankruptcy, that has swept away so much else, has swept away a portion of his fame. What he may hereafter recover of it, if France shall ever again have time to read, by the publication of his Memoirs *d'outre tombe*, as he calls them, remains to be seen:—but we think he will never get back all the greatness on which he and his friends have counted. His will directs that these Memoirs shall be published under the direction of MM. Mandaroux-Vertamy, Louis de Chateaubriand, his nephew, Hyde de Neuville, and de Levis.

A meeting of the Local Committee appointed for making the various arrangements and preparations necessary for the reception, next month, of the British Association took place last week at the Royal Institution at Swansea. Mr. Moggridge, one of the local secretaries, reported that considerable progress had been made in the preliminary preparations. The amount already subscribed, together with sums put down by gentlemen then in the room, was 570*l.*,—this being exclusive of the sum of 500*l.* voted by the corporation of Swansea in aid of the objects of the Association. The Excursion Committee reported that a list had been made of the works which it would be most desirable to inspect, the coal and iron mines to be visited, the caves and limestone rocks to be examined. Indeed, the principal difficulty did not consist, they said, in finding places of sufficient interest to engage the attention of the visitors, but in selecting those most easily available. Prof. Phillips remarked that the country abounded in subjects of interest—and that the liberality of the proprietors exceeded his most sanguine anticipations. The report of the Location Committee detailed the accommodation provided for visitors,—which is ample and at moderate terms. Mr. Grove explained the probable routes which visitors would take:—pointing out the importance of having additional accommodation on the road between Cardiff and Swansea, and the necessity of obtaining first-class steamers from Bristol during the first three or four days of the meeting.

A correspondent of some wit, but who dilutes it into weak wit-and-water—and who signs himself Q. E. D.—asks us to print certain letters in answer to those of D, headed 'Discoverers and Discoveries,' published nearly a year ago in our journal. We cannot comply with his request for three reasons:—first, because of the time elapsed—secondly, because of the great length of Q. E. D.'s letters—and thirdly, because of the certainty we feel that our readers will think the following specimen of *quod erat D monstrandum* quite conclusive against more.—"Have you ever taken into account anent gravity and gravitation the fact that a five-grain cube of cork will of itself half sink in the water, whilst it will take twenty grains of brass, which will sink of itself, to pull under the other half? Fit this, if you can, friend D., to your notions of gravity and specific gravity as applied to the construction of a universal law of gravitation." As Q. E. D. more than once announces his intention to set up the *heterodox* philosophical society recommended by D., it would be inhuman in us to deprive the unborn babe of nutriment so well adapted to its organs of assimilation as are his speculations. We decline communicating to D. the request of Q. E. D. for a subscription from him of one hundred pounds; because the latter must remember that the former when he suggested [see *Athenæum*, No. 1032] the *Mental Fever Society*, pointed out the means of raising ample funds for its maintenance.

The third and last exhibition for this season of the

Horticultural Society took place on Wednesday last at the Gardens in Chiswick; when the brilliant weather, which is all the more welcome that it has been long in coming, drew together an unaccustomed assemblage of flower-worshippers. It is said that not less than 12,000 persons were at one period of the day present in the gardens. As usual on the last exhibition day of the season, the Duke of Devonshire added the attractions of his domain to those offered by the Society—throwing open his grounds to the visitors of the Chiswick Gardens. There are few English scenes of enjoyment which, for the associated beauties of Art and Nature, rival one of these meetings on a day like this.—The Tenth Annual Meeting of the Royal Agricultural Society of England has been held at York during the present week. A variety of entertainments were provided by way of lightening the "heavy business": —and Prince Albert was among the guests.

It is stated by an Edinburgh correspondent of the *Daily News* that Prof. Syme now occupies the chair of Clinical Surgery by virtue of a new commission, —not, as was reported, by having been allowed to withdraw his resignation.

The Civil Engineers' and Architects' Journal for the present month contains some objections, stated in courteous terms, to our recent remarks on the claim of the associated body of Surveyors to be employed in the Survey of London made by the Commissioners of Sewers; for which survey the latter are responsible, but for the execution of which it would seem they are not to choose those whom they think they can best trust.—Our contemporary can explain our remarks only by supposing that our "sympathy in the cause of sanitary reform has been taken advantage of by some of the jobbers, to foist on the editor a misstatement of the case,"—and further, that our Journal would not "have countenanced Mr. Edwin Chadwick's plans if it had been informed of the whole truth of the case." If we have been taken advantage of by jobbers, those jobbers were the "civil surveyors" themselves. If any truth of the case has been suppressed, it is by them; for their printed circular, addressed to us—and we suppose to other individual journals,—and ending with a manuscript application for support, was the document on which we formed our opinion against them. To this may be added, indeed, the report in the daily papers of the meeting of the Commissioners of Sewers; which was no more "foisted" on us than on the rest of the world,—and to which our contemporary's remarks furnish no answer. Our contemporary observes, that a "reference to the Institution of Civil Engineers is quite sufficient to show the mathematical capabilities of its members." We find it difficult to understand this: and the continuation might also have been made more intelligible—"and if the *Athenæum* had adverted to the evidence as to this, given from time to time in its own columns, it would not have had any difficulty in saying who were competent to conduct the survey." Our contemporary should have pointed out *where* in our columns it appears that we have furnished evidence as to what surveyor is competent to "conduct a trigonometrical survey which involves the nicest points of astronomy and requires all the resources of mathematical analysis." Not but what our contemporary has slightly misunderstood us if he supposed that we demanded qualifications so high for the survey of London alone:—when we wrote the above sentence, we were speaking of the evident pretension of the Associated Surveyors to undertake not merely London, but the whole country, and to do it better than the military engineers. But we are willing now to modify our terms; and without asking our contemporary to do all that we might require him to do from his own declaration, we should be glad to know in what number and article of the *Athenæum* there is evidence of the capability of any civil surveyor to survey London better than the military engineers.—So much for our own journal. As to the general question, we reprint Lord Morpeth's answer in the House of Commons to a question from Sir B. Hall.

Lord Morpeth had to state that the Associated Surveyors and Civil Engineers had made the offer referred to; but, without imputing the slightest disparagement to the surveyors and engineers as a body, he must state that the Commissioners of Sewers, who were responsible for the Survey of London, had, on the best consideration and advice, come to the decision that in no other way could they receive equally good guarantees for the performance of the work so cheaply, so effectually, and so speedily, as by putting it into the hands of those who had been trained to such a duty under the control of the surveying department of the Ordnance. It had been asked, whether the civil surveyors offered a guarantee that in six months they would accomplish the survey, and at a cost of 18,200*l.*? They did so; but it was considered by the Commissioners of Sewers that the survey they offered was a widely different work from what the Commissioners desired, and what the Ordnance Board was to make. The work of the civil surveyors, as it appeared, would have included only one line of measurement down each street—whereas the Ordnance survey comprehended two lines of measurement, made by different parties, the one being a check upon the other. It was the practice of civil surveyors to plot their own work, which gave a man the opportunity of concealing his own errors; whereas, under the Ordnance, the levels and measures were taken by one set of men and entered in the books, and these books were worked out and the measurements and levellings plotted in the map by another set of men, who were thus a perfect check upon the first. A survey made and plotted by the same individuals could not be checked without going over the whole labour again,—which would be equivalent to a re-survey of the ground. The Commissioners were wholly dissatisfied with the ordinary course of working proposed by the civil surveyors. The civil surveyors' map was to be without the requisite checks, which under the Ordnance survey occupied half the labour and time, and the Commissioners did not think it advisable to incur delay and expense by devising a system of checks. The surveyors offered guarantees for the execution of the work, but, on examination, it appeared that they were a voluntary and unchartered association, with no legal powers of control over their own members, and no means of compelling the division of labour, or of keeping to their task any that might, on a revival of the demand for surveyors, be tempted by double pay elsewhere. Then with respect to the other question, as to what arrangement had been entered into between the Commissioners of Sewers and the Board of Ordnance, he had to state that the Commissioners of Sewers had completed an arrangement with the Board of Ordnance for the entire survey; and a considerable number of men were now engaged in carrying it forward. It was expected that with this force more than double the work proposed by the civil surveyors would be executed within the denser districts. If the weather continued tolerably clear all the more populous districts would be gone over in about six months. The expense for the block plan was estimated at 19,945*l.*—or about 3*s.* 1½*d.* per acre, including the dense as well as the open area. The estimated expense would not be a tenth more than that proposed by the civil surveyors, and the work performed would be about double theirs.—In answer to a question by Sir B. Hall, Lord Morpeth was understood to say, that the whole of the military pay was included in the sum of 19,945*l.*

We are informed by Mr. Devon that the Warwickshire Muster Roll, of the time of Henry VIII., containing the names of some of the Shakspeare family, is not of his finding,—as has been stated in a morning paper, and repeated by us on that authority [*ante*, p. 656]. "Whatever merit is due on the occasion," says Mr. Devon, "writing from the Chapter House Record Office, "belongs to Mr. Burtt of this office, and not to me."

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

Last Week.

NOTICE is hereby given, that the EXHIBITION of the ROYAL ACADEMY will continue open until SATURDAY NEXT, the 22nd INSTANT, when it will FINALLY CLOSE.

Admission (every day from Eight o'clock till Seven), 1*s.*; Catalogue, 1*s.* JOHN PRESCOTT KNIGHT, R.A., Sec.

Exhibitors are requested to send for their Works on Wednesday, the 26th, or Thursday, the 27th.

BRITISH INSTITUTION, PALL MALL.

The Gallery, with a Selection of Pictures by Ancient Masters and Deceased British Artists, is OPEN Daily from Ten till Six.—Admission, 1*s.*; Catalogue, 1*s.*

WILLIAM BARNARD, Keeper.

SOCIETY OF PAINTERS IN WATER COLOURS.

THE FORTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, at their GALLERY, 5, PALL MALL EAST, each Day, from Nine till Dusk.—Admittance, 1*s.*; Catalogue, 6*d.*

GEORGE A. FRIPP, Secretary.

Will Close Saturday, July 29.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

The FOURTEENTH ANNUAL EXHIBITION is NOW OPEN at their GALLERY, FIFTY-THREE, PALL MALL. Admission, 1*s.*; Catalogue, 6*d.* JAMES FAHEY, Secretary.

THE EXHIBITION OF MULREADY'S PAINTINGS, SKETCHES, &c. to promote the formation of a NATIONAL GALLERY of BRITISH ART, is NOW OPEN at the SOCIETY of ARTS, JOHN-STREET, ADELPHI, from Nine till Dusk.—Admission, 1*s.* each.

ERUPTION OF MOUNT ÆTNA.

NEW EXHIBITION at the DIORAMA, REGENT'S PARK, representing MOUNT ÆTNA, in SICILY, under three aspects—Evening, Sunrise, and during an Eruption; and the INTERIOR of ST. MARK'S at VENICE, with two effects—Day and Night. During the latter, the Grand Machine Organ will perform. Open from Ten till Six.—Admittance, 2*s.*; Children under Twelve Years, Half-price.

ROYAL POLYTECHNIC INSTITUTION.—Entirely new and important Experiments in ELECTRICITY by ISHAM BAGGS, Esq., illustrating the PHENOMENA of THUNDERSTORMS and the CAUSE of LIGHTNING, in Lectures, on Monday, Wednesday, and Friday, at Two o'clock, and in the Evenings of Tuesday, Thursday, and Saturday, at Nine o'clock. Popular Lectures by Dr. RYAN and Dr. BACHHOFFNER. Dioramic Effects are exhibited in the New Dissolving Views, which, with the Chromatrope and Microscope, are shown on the large Disc. Experiments with the Diver and Diving Bell. New Machinery and Models described.—Admission, 1*s.*; Schools, Half-price.—The New Catalogue, 1*s.*

SOCIETIES

HORTICULTURAL.—*July* 4.—W. W. Salmon, Esq. in the chair.—Lord Ashburton, T. Heathcote, and J. Eisenberg, Esqrs., were elected Fellows.—Messrs. Veitch sent a Peruvian Thibaudia, a pretty Vaccinium-like shrub, with long, waxy, rosy-pink, tubular blossoms, tipped with white; and a pale yellow Mexican Lisianthus, named *frigidus*, for which a certificate was awarded.—From Mr. Glendining was a specimen of the new *Allamanda Schottii*, a handsome Brazilian species perhaps more shrubby than *A. cathartica*, and with flowers of a glowing yellow, larger than those of the large flowered variety of that species. Besides the size and copiousness of the blossoms, this fine species is stated to have the merit of flowering in a small state. A Banksian medal was awarded.—Mr. Henderson showed a Phlox, named *depressa*, a hybrid obtained between *Ph. Brownii* and *Drummondii*.—A certificate of merit was awarded to the Earl of Auckland for a well-flowered plant of a sweet-scented Amaryllis, named *Natalensis*. As an instance of the good effects of dry cool winter treatment for such things, it was mentioned that of two bulbs perfectly sound and of equal size, received in July, 1846, the one exhibited was dry and cool till the following spring, the other was potted immediately and grew before winter—very weakly, however, and it was stated, that it still remains in a sickly state, the bulb feeling soft. The other—wintered dry—was placed in a vinery at work. It grew vigorously but did not blossom in 1847; it was kept growing till July, when it was gradually dried off, and kept for the remainder of the summer on a shelf near the glass; it was wintered dry and cold, and was again placed in spring in a vinery at work, and when it had grown to some size it was watered with weak liquid manure; it began to show for blossom about the middle of June, and has flowered beautifully.—From the garden of the Society was *Adamia versicolor*, and other plants. The Adamia, which is one of Mr. Fortune's Chinese introductions, is a greenhouse plant, and looks not unlike a Hydrangea, so far as the foliage is concerned, but the flowers are different. When in bud, they are at first white, but gradually change to pink; and, when fully expanded, the interior is a violet blue. The flowers should be succeeded by little berries of a fine blue colour, which are as pretty as the flowers; but attempts to fruit it have hitherto failed.

FINE ARTS

An Inquiry into the Difference of Style observable in Ancient Glass Paintings, especially in England: with Hints on Glass Painting. By an Amateur. Oxford, Parker.

An Essay upon Various Arts. By Theophilus Rugens, Priest and Monk. Translated, with Notes, by Robert Hendrie. Murray.

To judge of the importance of glass paintings as members of architectural decoration, and to estimate rightly their due place as elements of chromatic effect, it is necessary to have seen them in two places —in the Cathedral of York and in the Choir of Cologne. In the latter, perhaps, the art is most fully developed; for there alone do we find it attended with that full complement of chromatic richness in the architecture itself which shows the part that the windows were designed to play in the illustration of the whole structure. There we find the brilliance of sunshine toned down by the exclusion of its excessive blaze,—and on the other hand, the spandrils of the arches and other flat surfaces filled with their broad gold grounds so as to give a surface able to reflect the rays of light and to sustain by its brilliance the continuity of effect. Elsewhere, we find the windows too often but spots of light between masses of darkness; there the solid portions of the architectural structure have their effects relieved by colour and enhanced by metallic brilliance, so as to be in consistent keeping with the flood of golden light that through the wide flood-gates of the pointed interstices pours in upon them the tempered glories of a too resplendent sun. Thus it is that an internal colouring of architectural members which in white light would be gaudy and harsh becomes in the glow of tempered light soft and harmonious. The colouring of the windows of Cologne is supple-

mental to the colouring of the Cathedral, and as necessary to complete its design as the keystone is to an arch of the structure. In this view, it follows that the laws for their colour must be as definite and unerring as the rules by which the members of the architecture itself were proportioned. In York Cathedral the older windows are beautifully attempered to our greyer climate and more sober interior; yet there, also, a harmony of effect and an exquisitely adjusted temperament pervade the whole in a manner finely calculated to afford satisfaction and repose to the eye. There is truly much to be learnt in these old works of Art; and we rejoice that two such works as those now before us have issued to preserve the records of what our forefathers did and to tell us something of how they did it.

The subject is of considerable importance in the present *renaissance* of Art; for we are in danger of degenerating into mere superficial imitations of parts of the past instead of becoming—what in the strict sense we should be—regenerators of the arts. Restoration of the beauties of antiquity is a work of high merit—regeneration one of still higher. At the latter we should constantly aim;—using the relics of former art and the description of lost processes rather to quicken invention by suggestion than to supersede it by their adoption as models of perfection. Imitation will be the ruin of the arts of the nineteenth century unless we pass rapidly from the means which the fathers of Art used to the principles which they discovered and the laws which they obeyed.

The two works quoted are in some sort supplemental to each other,—and both are valuable. The former has collected together, arranged, classified, and described many of the curious works in painting on glass of our own country chiefly, and of some others, mainly with the view of determining the date of each specimen and the characteristics of each epoch. This work is, therefore, in some sort like a *museum* of antiquities in glass. The work of Theophilus the Monk, on the other hand, opens to us a *workshop*,—puts before us the tools of the old workers,—places before us their materials,—and almost guides our hands to do the work, while he performs the whole of the processes before our eyes. It is a highly picturesque and genial delineation of all that he saw and did, and saw others do,—and has the grand quality of moral earnestness about it. Few manuals of practical art can vie in perspicuity and precision with this old book of a hard-working, far-travelling, zealous old monk.

Let us glance in the present article, however, at the modern museum of "ancient glass painting." We have here a volume filled with engraved specimens of glass painting, apparently done with much fidelity, and many of them coloured with great judgment and success, so as to give as well as paper can the gem-like effect of the old glass. Through this part of the work is displayed much of the taste of the antiquarian and of the learning of the connoisseur; and the study of these specimens and of their accompanying letter-press will help to prepare the student for that of the remains of ancient glass existing in our churches—without which and a careful examination of specimens by touch, feeling, and minute scrutiny, no real knowledge of the peculiar properties of the various styles and ages of the art can be acquired. We can, therefore, recommend the work as a manual to those who wish to add this to their other stores of travelling knowledge.

The following passages from the Introduction should be read as preliminary to any further discussion of the matter of the work. They define and explain the three different styles or methods of painting in glass, and will explain what our author or ourselves may afterwards have to say regarding the prospects of modern art in coloured glass.—

"There are three distinct systems of glass painting, which for convenience sake may be termed the *Mosaic method;* the *Enamel method;* and the *Mosaic Enamel method.* Of these the most simple is the Mosaic method. Under this system, glass paintings are composed of white glass, if they are meant to be white, or only coloured with yellow, brown, and black,—or else they are composed of different pieces of white and coloured glass, arranged like a mosaic, in case they are intended to display a greater variety of colours. The pieces of white glass are cut to correspond with such parts of the design as are white, or white and yellow; and the coloured pieces with those parts of the design which are otherwise coloured. The glass painter in the Mosaic style uses but two pigments;—a stain which produces a yellow tint, and a brown enamel called *enamel brown.* The main ontlines of the design are formed, when the painting is finished, by the *leads* which surround and connect the various pieces of glass together: and the subordinate outlines and all the shadows, as well as all the brown and black parts, are executed by means of the enamel brown; with *which colour alone* a work done according to the Mosaic system, can be said to be *painted.* The yellow stain is merely used as a colour. It therefore appears, that under the Mosaic method each colour of the design, except yellow, brown, and black, must be represented by a separate piece of glass. A limited number of colours may however be exhibited on the same piece of glass, by the following processes. Part of a piece of blue glass may be changed to green, by means of the yellow stain. The coloured surface of coated glass may be destroyed by attrition, or the application of fluoric acid; and the white glass beneath it exposed to view. This may of course be wholly or in part stained yellow, like any other white glass. Two shades of yellow may also be produced on the same piece of glass, by staining some parts twice over. But, unless he adopt one or other of the above-mentioned processes, the glass painter under the Mosaic system cannot have more than one colour on the same piece of glass. A variety of *tint*, or *depth*, may often be observed in the same piece of coloured glass, arising from some accident in its manufacture. Of this a skilful glass painter will always avail himself to correct as much as possible the stiffness of colouring necessarily belonging to this system of glass painting. Under the Enamel method, which is the most difficult of accomplishment, coloured glass is not used under any circumstances, the picture being painted on white glass, with enamel colours and stains. The Mosaic enamel method consists in a combination of the two former processes; white and coloured glass, as well as every variety of enamel colour and stain, being employed in it. The practical course of proceeding under each of these three methods is nearly alike. A cartoon of the design is made, upon which are also marked the shapes and sizes of the various pieces of glass. The glass is cut to these forms, and is afterwards painted, and *burnt*, i.e. heated to redness in a furnace of *kiln*, which fixes the enamel colours, and causes the stains to operate. The number of burnings to which the glass is subjected varies according to circumstances. It is in general sufficient to burn glass painted with only one enamel colour, once or twice; the self-same operation sufficing also to give effect to the stain, if any is used. Where several enamel colours are employed, it is necessary to burn the glass more frequently; each colour, in general, requiring to be fixed by a separate burning. It only then remains to *lead the glass together*, and to put it up in its place."

The decadence of glass painting seems to date from the great improvements of oil painting. The latter art made its great strides in the sixteenth century, and from that date, glass painters began to sacrifice their art to the imitating on glass of the picturesque and soft effects of an oil picture. A discovery, too, of enamel colours, their uses, and applications, formed an unhappy conjuncture, which furnished additional powers applicable to imitation and unhappily devoted to no higher aim. This age of imitation became one of rapid decline; and thus glass painting as an art became lost,—and finally grew to be a mere mechanic trade. In this country we have succeeded in imitating the mechanic part of the art with success—may we be equally successful in reviving the true spirit of Art! The progress of this course of degeneracy is described well by the author.—

"The Mosaic system of glass painting is admirably adapted to the nature of the material. It is however unsuited for *mere* picturesque effect, owing to the nature of its colouring, which being produced by broad pieces of glass, whose tints can scarcely be varied either in the lights or shadows, (the latter being represented by means of the enamel brown,) imparts to works executed in this style the flat and hard, though brilliant character, of an ancient oil painting. The revival of Art in the sixteenth century, and the extraordinary efforts then achieved in oil painting, by which the hard and dry illumination of the middle ages was transformed into a beautiful picture, glowing with the varied tints of Nature, and expressing to the eye, by a nice gradation of colouring, the relative position of near and distant objects, seem to have excited the ambition of the glass painters. Not content with carrying Mosaic glass painting to the highest pitch of perfection it has hitherto attained, and with borrowing the excellent drawing and composition of the oil and fresco painters, they strove to render their own art more completely an imitation of Nature, and to produce in a *transparent* material the atmospheric and picturesque effects so successfully exhibited by the *reflective surfaces* of oil and fresco paintings. The facility of applying colour to glass with the brush, at the pleasure of the artist, afforded by the discovery of the various enamel colours, about the middle of the sixteenth century, soon led to their extensive employment. It was not however until the eighteenth century that they entirely superseded the use of coloured glasses in large works. The introduction of enamels, though it certainly occasioned a great extension of the scale of colour in glass painting, was not without its disadvantages. The paintings lost in *transparency* what they gained in variety of tint; and in proportion as their picturesque qualities were increased by the substitution of enamel colouring for coloured glass, their *depth* of colour sensibly diminished."

The body of the work is devoted to an attempt to determine in this art various styles and periods similar to those which are usually considered as discriminating between various periods of Gothic architecture; five distinct periods being enumerated.—

"It has already been stated, that a principal object of the present work is to attempt a classification of the different styles of glass painting which have successively prevailed in this country. Such a classification must necessarily be in some measure arbitrary, as well in the number of styles under which the varieties are arranged, as in the limits which are assigned to each. With regard to these points I have endeavoured to consult simplicity and convenience, by avoiding too numerous divisions, and by adopting for the earlier periods an arrangement corresponding, as nearly as possible, with the generally received classification of English Gothic Architecture. To the styles prevalent in these periods it has seemed most convenient to apply the same terms as are commonly used to designate the contemporary styles of architecture, viz., the *Early English*, the *Decorated*, and the *Perpendicular*, as these terms, from the currency which they have acquired, will at once suggest well-defined periods of time. The style which succeeds them has a very marked character, and may with great propriety be termed the *Cinque Cento*. To the remaining division of the subject it is, from the want of a peculiar feature of universal occurrence, difficult to apply an appropriate term; but, in the hope that this style will hereafter be regarded merely as a link between the ancient styles and an improved modern one, I have termed it the *Intermediate*. Thus then the varieties of glass painting have been arranged under five styles, or classes: viz., The Early English, which extends from the date of the earliest specimens extant, to the year 1280. The Decorated, which prevailed from 1280 to 1380. The Perpendicular, from 1380 to 1530. The Cinque Cento, from 1500 to 1550. And the Intermediate, comprehending the period which has elapsed from the end of the Cinque Cento style down to the present day."

The first of these styles is well described as follows:—

"Early English painted windows are in general almost entirely composed either of coloured glass, or of white glass. The coloured windows are nearly exclusively appropriated to pictures, and the white ones to patterns. Both are usually surrounded with a wide coloured border, returning along the bottom of the window. The coloured windows are perfect mosaics, of the most vivid, intense, and gem-like tints. Their tone of colouring is deep, harmonious, and rich, but not gay: they exclude more light than perhaps any other painted windows, and their general effect is extremely solemn and impressive. Some windows of this description, from the smallness and number of the pieces of glass they contain, present at a distance only a rich and confused assemblage of various colours; their design being as little defined as that of a Turkey carpet, to which they have often

been likened. The white windows have a remarkably brilliant and silvery, though cold appearance, owing to the greenish blue tint of the glass. Their effect is grand and imposing, especially when the window is of considerable magnitude. There are three principal classes of *coloured* windows in this style, which for the sake of convenient reference may be termed, *Medallion windows, Figure and canopy windows*, and *Jesse windows.*"

The influence of the architecture of the period of the second style may be distinctly traced in its general characteristics; which are stated thus:—

"One of its most distinctive features is the natural form of its foliaged ornaments: in these the leaves of the ivy, maple, oak, and other trees and plants may be easily recognized. These more exact imitations of Nature were rather sparingly used at the commencement of the style, and did not, at least in white patterns, wholly supersede the older and more conventional forms until the end of the reign of Edward I., or a little after. It is principally in works executed between 1280 and the end of the reign of Edward I., that the test of style afforded by the presence of the naturally formed leaf is most valuable; for they bear in general so close a resemblance in other respects to the *later* Early English glass paintings, that without this mark it would be difficult in many cases satisfactorily to distinguish them from each other. This resemblance principally arises from the early Decorated glass paintings being composed of glass of the same texture as the later Early English glass paintings. Hence the general appearance of early Decorated coloured windows, though extremely rich, is by no means gay; and that of white windows is grey and cold. The grandeur of each sort is enhanced by the great width sometimes given to the lower lights of early Decorated windows. Towards the end of the reign of Edward I., and afterwards, many other points of difference between the two styles are observable; amongst which should be particularly noticed the employment of the *yellow stain*, which seems to have been introduced soon after the commencement of the fourteenth century. The colour thus produced is in general easily distinguishable by its lemon-like tint, from the more intense and golden *pot-metal* yellows, to which it affords an agreeable contrast. In many instances, however, especially during the latter part of the reign of Edward III., the stained yellow is almost as deep as the pot-metal yellow. Its facility of application soon brought it into general use. By its means the former coldness of white pattern windows was speedily corrected, and artists soon discovered in the richness and power of the stain an efficient substitute for many of the pot-metal colours. Thus a broader and less mosaic style of colouring was gradually introduced, white and yellow glass entering more largely into the composition of coloured designs. The presence of so much yellow had also the effect of imparting to the later Decorated glass paintings a gay and lively appearance."

Of the third, or Perpendicular, style the author remarks:—

"The substitution of ornaments of a peculiarly flat, delicate, and conventional character, for the more decided and naturally-shaped leaves, of which so much of the detail of Decorated glass paintings is composed, constitutes a striking feature of the Perpendicular style, though one which was by no means fully developed until the fifteenth century. The increasing use of the yellow stain, and of white glass, in lieu of pot-metal colours, and the gradual adoption of a less mosaic and broader style of colouring, may be traced throughout the interval between 1380 and 1400; but the predominance of white and yellow stained glass over the other colours is perhaps more strikingly manifested after the beginning of the fifteenth century. The *stipple method* of shading, which so materially increased the pictorial resources of the art of glass painting, appears to have been introduced about the commencement of the fifteenth century. It is true that glass paintings did not display the full powers of stipple shading until upwards of a hundred years afterwards, but it was immediately discovered that this system of shading afforded remarkable facilities for imparting a *highly finished* appearance to glass paintings. The introduction of stipple shading may also be regarded as having sensibly affected the colouring of glass paintings; for the ancient artists appear to have soon perceived that mosaic arrangements of stiff and powerful colours were unfavourable to a display of the more minute gradations of light and shade in pictorial compositions; and that the very shadows themselves tended to correct the coldness of white glass and to increase the richness of the lighter kinds of coloured glass. These considerations may serve to account both for the introduction of large masses of white glass relieved with the yellow stain into the richest picture windows even of the commencement of the fifteenth century; a practice which involved the general adoption of a broader style of colouring; and also for the diminished intensity of tint in the different kinds of white and coloured glass, as well as the greater harmony, liveliness, and gaiety of their hues, and evenness of colour, in proportion as the style advanced, and the new principle of colouring was carried out. The taste for broad and soft colouring, and delicacy of execution, manifested in Perpendicular picture windows naturally, or rather necessarily, extended itself to Perpendicular pattern windows also, which display these qualities in as remarkable a manner as the former class of windows. Owing to these circumstances, Perpendicular glass paintings in general, when contrasted with Decorated glass paintings, are apt to appear paler, and less rich in colour; in their general effect, however, they are more brilliant, softer, more silvery and delicate; and what they seem to lose in power they gain in refinement. The earlier Perpendicular picture glass paintings are more bright and sparkling than the later examples, in which the powers of stipple shading are more perfectly developed; but the deeper shadows, which detract in a certain degree from the lustre of the glass paintings of the sixteenth century, sensibly add to their warmth and richness; and besides, render them less flat in appearance, and more effective and distinct when seen from a distance."

The fourth, or *Cinque Cento*, style is said to have lasted about

"Fifty years, viz. from the beginning of the sixteenth century, until the introduction of the 'mosaic enamel mode' of glass painting; about the middle of the sixteenth century. For a short time, therefore, the Perpendicular and Cinque Cento styles were concurrent. And if it were not for the peculiar character of the Cinque Cento ornamental details, it would be a matter of considerable difficulty to distinguish the Perpendicular glass paintings of the first thirty years of the sixteenth century, from the contemporaneous Cinque Cento glass paintings. These examples of the two styles, especially those of the early part of the sixteenth century, often bear a considerable resemblance to each other, not only in their general arrangements, but sometimes even in the drawing of the figures: there may also be remarked in these paintings the same gradual change from comparative poverty to richness of colour; and from hardness and flatness to softness and roundness of effect. The Cinque Cento style reached its perfection between the years 1525 and 1535, a period which may be termed the golden age of glass painting. During this time, Cinque Cento glass paintings display in general the most gorgeous effects of colour, and the greatest contrasts of light and shade that have hitherto been attained in painted glass without sacrificing the transparency of the material, whilst they often possess at the same time considerable merit both in their drawing and composition. Cinque Cento glass paintings executed soon after 1535, begin to lose their transparency and brilliancy, and to become black and opaque in their deeper shadows, an evil which increased as the style advanced, and was doubtless occasioned by the anxiety of the artists to give greater force and effect to their pictures, by imitating the deep shadows of oil paintings. In point of richness of colour, design, and composition, the latest Cinque Cento glass paintings are, however, not inferior to the earlier specimens."

Thus we see the causes of decline rapidly doing their work, until we reach the period of the almost obliteration of the art,—constituting what is called the fifth style, or Intermediate between its decadence and (may we hope? its revival in) our own time. This style seems to have consisted chiefly in using painting on glass with enamel colour as a substitute almost entirely for coloured glass.

We trace in these sketches the progress of an art from rudeness to a high state of refinement,—which it seems to have reached in the early part of the sixteenth century. Up to that period, the art consisted in producing brilliant harmonious compositions of colour in the glass of windows, with the selection of pleasing subjects according with the sentiments appropriate to the building,—a medium effected with the least possible sacrifice of the translucency which forms the characteristic of a window. So far the art was legitimate. The window was to be a window, and to admit light,—and the artists never intended it to seem any other thing than a window. To the pieces of glass composing this window they gave brilliant ruby and emerald and cerulean and golden tints; and they adjusted the intensities and breadths of these coloured tints to each other so as to combine marvellous harmony with sparkling brilliance, to such a degree that the fine slender columns and gilded shafts of the building seemed but the setting and chasing of the jewels,—the caskets of those brilliant gems. Still, as we have said, they were windows in all senses —with their leadings and iron bars palpable and undisguised. Next to these harmonious coloured masses were added beauty of outline as well as beauty of colour. The figures of the glass were rendered symmetrical, and then more highly beautiful; they had meaning given to them, and that meaning beautiful and harmonious. To the kneeling worshipper there appeared in the distance something *suggestive* of the image of his patron saint—but suggestive *only*, not descriptive. To this was added so much of shade and detail as might be necessary to give more complete expression of the sentiments to be conveyed and the feelings to be awakened: and here the art received its full achievement, and the triumph of the artist was completed by the creation of something out of nothing,—by his inculcation of the mysteries of religion and the excitement of high feelings of devotion while using for his means the mere bits of glass required to admit light and keep out weather.

It is only by following these masters in the great principles of their art, that we can hope to rival their productions. It is not by reproducing their works, but by reviving their spirit, that we can regenerate this lost art. How this is best to be set about we cannot consider further just now:—but may ere long be able to recur to the subject and consider more fully a question that now imperatively demands solution.

GOVERNMENT SCHOOL OF DESIGN.—LECTURES.

Mr. Townsend—who has previously within the present session delivered two public lectures 'On Anatomy in its Relation to the Arts of Design'—on Friday, July 6, addressed the classes 'On the Chief Markings of the Antique in reference to their Anatomical Causes.' The "antique," he remarked, is not alone the guide to considerations of taste and of true beauty,—but, if anatomically considered, will confer a knowledge of the essential divisions of the muscular and bony framework. The grand object of students of Ornamental Design is to acquire the power of rapid composition of the figure, so as to execute with facility and truth the various attitudes and groupings required in their special department of Art. To accomplish this, the most beautifully finished copies of ancient statues will afford very inefficient means, if unaccompanied by an intimate knowledge of the anatomical relations of parts, of the structure of the joints and the balance of the figures in movement. The student must be able, even without the model, to make sufficiently faithful approximation to the truth, so as to find no difficulty in original composition and rapid execution. Nature is the unerring guide to study,—and if observed with analytic method, will lead to a ready estimation and adoption of all the varied phases of animal forms. Our ideas of "the antique" are the result of contemplating certain eminent examples which, saved amid the ravages of barbaric wars and other accidents of time, have given to our age a clear evidence of the culminating powers of Greek art. But the same fortune which furnished to us these wonderful developements of human art and skill has also left us the more incipient efforts—and it is by a comparison of the products of different nations, and of the same countries at different periods, that we are enabled to see the steps of study through which the practice of

the ancients gradually advanced to the climax. The treasures of the British Museum show us that, whilst in Egyptian art the elements of beauty early made a manifestation, there was little *progress*,—while in the after attempts of the Greeks they advanced far towards perfection. But it was many centuries before the great era arrived; and *then* we recognize an evident connexion between the works of the sculptor and the painter and the concurrent science of their time. In the times of Dædalus the markings were few, though full of meaning; and it was not until the age of Phidias that tendons and veins were first expressed by Leontius. It was Phidias himself who carried to the highest developement the essential distinctions of parts and the particular indication of muscle, bone and tendon. Though *imitation* of structure was afterwards carried further, his was the first perfect union of science with sentiment. It was the peculiar education of the Greeks, as well as their special aptitude for Art, that led to these results. Careful observation, the love of perfectionating, and the application of inductive reasoning, led them to the true philosophy of Art. Their artists were the constant companions of the philosophers and poets; and receiving among the academic groves the teachings of their first sages, they were familiar with the theory and practical application of the sciences. The wounded warrior, the sacrificial victim, and the gymnastic exercises of the athletes gave them a continual practical demonstration of anatomy. What peculiarly strikes the unlearned observer in looking at the finest ancient statues, is the regularity of occurrence and almost geometrical accuracy of the various demarcations of the body and limbs,—which, whilst they consort with his general idea of the human frame, present many deviations from the correspondent markings of an *ordinary* model. This combination of markings was the result of endeavours to derive from observation the essential condition of structure with regard to the fullest developement of health and of vigour of intellect and will. By following a similar method of study we shall duly comprehend the works of the ancients—and the power of originating will thus find the surest assistance. Observing that all these lines and markings were founded on the strictest consideration of the structure—not as witnessed in every model, but as ascertained by a comparison of the best portions of the best figures—the lecturer proceeded to notice *seriatim* the masses of the figure as given in the antique; demonstrating on Houdon's figure of the muscles, on a coloured anatomical statue, and by various plates and diagrams, the bony and muscular forms and divisions on which such appearances were dependent. He also drew attention to the importance of recognizing with care, and marking with accuracy, the distinctions of the *tendonous* from the fleshy portions of the same muscle; and pointed out various arrangements connected with the movements of the body at the hips and in the loins;—referring for further illustration and examination to special examples.

FINE-ART GOSSIP.—A writer in the *Westminster Review* of a paper entitled 'The New Houses of Parliament' has some severe comments on that edifice,—as well as on Mr. Barry's new façade to the Treasury Buildings at Whitehall, on Mr. Blore's additions to Buckingham Palace, on the British Museum, and on the Royal Exchange. One great defect in the former work, there insisted on, is the want of sufficient height—another the position of the Victoria Tower. Should that part ever be carried up to the height at present intended, its position will certainly be so conspicuously marked that it will show as little better than an adjunct to the general mass—and will, by contrast, cause the latter to appear still lower than it now does. In our opinion, one great error in this building is the conferring so much elaborate and costly embellishment on the river-front,—where, owing to unfavourableness both of aspect and situation, it produces little effect. All the details and ornaments are extremely beautiful; yet so bestowed, their beauty is in great measure thrown away. It is so much "*virtus sepulta*"—or buried architectural *virtù*. Mr. Barry should remember that in architecture, as in law, *De rebus non apparentibus et non existentibus eadem est ratio*. Speaking of Buckingham Palace, the writer in the *Westminster* says:—"The Marble Arch, though inadequate to its original insulated position, has merit and beauty in itself, and might have been incorporated in the design by an artist of resource and genius; it would now require some ingenuity to find a suitable place of exile for it, since go it must." We have seen a sketch which provides a sufficiently honourable place for this Arch—and at no great distance from the present site,—namely, in the street front of the Horse Guards. There it would come in admirably well between the wings—being exactly of the same height as they; and the two smaller arches would form the stations for the sentinels on horseback. Such disposal of the Marble Arch would perhaps render some improvement of the wings themselves necessary in order to form a consistent composition.—The writer in the *Westminster* has fallen into a singular mistake in calling Mr. Sydney Smirke the architect of the British Museum, instead of his brother Sir Robert.

A correspondent informs us that the royal gallery of pictures at the Palace of Christiansborg in Copenhagen, which has been closed for some time to undergo repairs and new arrangements, was re-opened in June,—and is now accessible to the public gratuitously three times a week. The pictures are arranged in a large suite of spacious and well-lighted halls. The gallery has been cleared of a great many pictures of inferior value and merit; and the catalogue embraces now only about 570 numbers. They are divided into three classes:—1st, the works of the Italian, French, and Spanish masters—2ndly, those of the Flemish, Dutch, and Germans—and 3rdly, those of the native Danish and of the naturalized foreigners who have painted in Denmark and made it their permanent abode. The first class is rather poorly represented by 79 works only:—the second has no less than 422, some of which are of rare beauty. Perhaps the most valuable of them all, says our correspondent, is a Jan Van Huysum (a 'Bouquet of Flowers') purchased forty years ago at an auction at Dresden. Here it had attracted the notice of Napoleon; who gave orders to buy it—but was defeated by a daring amateur from the North, seized with the whim of overbidding the Emperor. It was acquired for this collection by the late King. The third class is represented by 60 or 70 works: amongst which may be particularly noticed two beautiful pictures from the pencil of Jens Juel,—and a few by Carl van Mander, painter to the Court during the reigns of Christian IV., Frederick III., and Christian V.

MUSIC AND THE DRAMA

ROYAL ITALIAN OPERA, COVENT GARDEN.

On TUESDAY NEXT, July 18th, 1848, will be performed Donizetti's Opera, 'LUCIA DI LAMMERMOOR.' *Lucia*, Madame Persiani (being her first appearance this season in that character, of which she was the original representative); *Alice*, Madame Bellini; *Enrico*, Signor Tamburini (his first appearance in that character at the Royal Italian Opera); *Edgardo*, Monsieur Roger (his first appearance since his return from the Continent); *Raimondo*, Signor Polonini; *Arturo*, Signor Soldi.

After which will be given a scene from 'LA CENERENTOLA,' in which Mdlle. Alboni will sing the celebrated Cavatina, 'Non più mesta.'

Composer, Director of the Music, and Conductor, Mr. Costa.

To conclude with the Ballet of 'MANON LESCAUT,' in which Mdlle. Lucile Grahn will dance.

Admission to the Pit, 8s.; to the New Amphitheatre, 2s. 6d.; the Amphitheatre Stalls, 5s.

The Performances will commence at Eight o'clock.

Tickets, Stalls, and Boxes (for the Night or Season), to be obtained at the Box-Office of the Theatre, which is Open from Eleven till Half-past Five o'clock, and at the principal Libraries and Music-sellers.

ROYAL ITALIAN OPERA, COVENT-GARDEN.

BY COMMAND.

On THURSDAY NEXT, July 20th, 1848, by Command of Her Most Gracious Majesty, will be performed, for the first time, Meyerbeer's Grand Opera, 'LES HUGUENOTS.' *Marguerite de Valois* (betrothed to Henry IV.), Madame Castellan; *Dame d'Honneur*, Madame Bellini; *Comte de Saint Bris* (Governor of the Louvre), Signor Tamburini; *Valentine* (his daughter), Madame Pauline Viardot; *Comte de Nevers*, Signor Tagliafico; *Cosse*, Signor Luigi Mei; *First Monk*, Signor Corradi-Setti; *Bois Rose*, Signor Lavia; *De Retz*, Signor Polonini; *Meru*, Signor Rache; *Raoul de Nangis* (a Protestant gentleman), Signor Mario; *Marcel* (his servant), Signor Marini; *Urbain* (page of Marguerite), Mdlle. Alboni. With other Entertainments, the particulars of which will be duly announced.

Tickets, Stalls, and Boxes to be obtained at the Box-Office of the Theatre, which is open from Eleven till half-past Five o'clock; and at the principal Libraries and Music-sellers.

M. CHOPIN'S SECOND MATINÉE.—Little is to be added to the general character of this charming and individual artist which we gave on a former occasion [*ante*, p. 660]. But M. Chopin played better at his second than at his first *Matinée*—not with more delicacy (that could hardly be), but with more force and *brio*. Two among what may be called M. Chopin's more serious compositions were especially welcome to us—his *Scherzo* in B flat minor and his Study in C sharp minor. The former we have long admired for its quaintness, grace and remarkable variety,—though it is not guiltless of a needlessly crude and hazardous modulation or two;—the latter, again, is a masterpiece—original, expressive and grand. No individual genius, we are inclined to theorize, is one-sided—however fondly the public is apt to fasten upon one characteristic and disproportionately to foster its developement: and if this crotchet be based on a sound harmony, M. Chopin could hardly be so intimately and exquisitely graceful as he is if he could not on occasion be also grandiose. At all events, the remark is eminently illustrated by certain among his *Polonoises* (let us instance those in A and A flat major), and by several of his Studies—that in C minor not forgotten, as well as the one which has here tempted us to generalize. The other attraction of M. Chopin's *Matinée* was the singing of Madame Viardot-Garcia; who, besides her inimitable Spanish airs with Mdlle. de Mendi and her queerly piquant Mazurkas, gave the 'Cenerentola' *rondo*, graced with great brilliancy,—and a song by Beethoven, 'Ich denke dein.' The latter is new to the English public,—and *not* first-rate only because the flowing melody is again and again broken off, that the accompaniment may take its part: a use of mixed expression to which no familiarity with the *lied* writers will reconcile us. The Italian composers, by confining all the character of a song to the singer, stand at the opposite extreme; and—though the purists will hardly forgive us for mentioning the two in the same month—so far as the end proposed is in question, the one mistake is not greater than the other. Be these things as they may, no singer of our acquaintance could have given to this fine composition so much vocal charm as Madame Viardot; whom increasing experience disposes us more and more to consider as the greatest artist of her time. Her repertory, on which we have already reported, is wide almost beyond precedent—its extent only equalled by the character with which each separate piece is conceived and the finish with which it is executed. It is the Critic's duty and pleasure to call attention to these things with unusual emphasis in a case where some of the Artist's contemporaries may be thought to out-bid her in superficial attractions.

ROYAL ITALIAN OPERA, COVENT GARDEN.—That Beethoven's 'Mount of Olives'—often tried, and always with the same result—can never become a concert attraction in England is a proposition admitting of small doubt. Nor is this incompatible with our highest admiration of the composer. There is noble instrumentation in the work. It contains striking passages of scenic power and dramatic expression,—but in no part religious inspiration. 'Fidelio' and the opening to 'Don Juan' are as serious as this music; which treads—let it never be forgotten—ground even more holy than that of the second part of 'The Messiah.' Again: Beethoven, unlike Handel, wrote tyrannically, and therefore ineffectively, for his singers. Once in a century may the *aria* for The Seraph find a voice capable of rendering it easily, or the entire tenor part a declamatory artist vigorous enough to *tell* through the rich accompaniments of the orchestra, with a due conciliation of expression and vocal finish. But such centennial performances will never *establish* a work with the public. Thus much in reference to general disqualifications;—but the Covent Garden performance had one or two special drawbacks in addition. The failure of operatic air of the *cantata* was increased by the necessary translation into Italian of its words—and further, by the *super*-animation with which the *tempi* of some of the movements were taken (in particular the *terzetto*). But since Signor Costa generally subsides with experience into a "calm and classical" measure, the exuberance might have passed unnoticed had there been much chance of the repetition of the *cantata* under his auspices. This, however, is hardly to be expected, since the 'Alleluia' was the only part of the work which seemed to interest the audience yesterday week. The *solos* were sung by Madame Castellan, and Signori Salvi and Tamburini. 'The Mount of Olives' was followed by some miscellaneous Italian pieces, and, lastly, by the 'Midsummer Night's Dream' music—which never tires.

DRURY LANE.—It is not usual with us to notice benefits; but the peculiar circumstances under which this house opened on Monday, "by special command" of Her Majesty, for the benefit of Mr. Macready, are supposed to have a bearing on the interests of the drama,—and, therefore, we are induced to record the fact. We are not sure, however, that it is exactly the thing desirable that the system of performing the legitimate drama at large theatres should be restored. Mr. Macready, was supported on Monday by Mr. Phelps, Mr. Ryder, Mr. Compton, Mr. Leigh Murray, Miss Cushman, Mrs. Nisbett, and Mrs. H. Marston,—and there was not one of them who did not suffer from the size of the house. The whole was a far less effective representation of 'Henry the Eighth' and 'The Jealous Wife' than many that we have witnessed with inferior representatives at smaller theatres. The *Cardinal Wolsey* of Mr. Macready was marked with its usual characteristics. The same points were made and more than ordinary pains were visibly taken: nevertheless the impression effected was dull and languid. Miss Cushman's *Queen Katherine* was the same in outline and in filling-up as on the stage of the Princess's, where every word of it was heard by everybody—while here we had to strain to hear at all. Mr. Phelps was perhaps the only actor perfectly audible. The character of the bluff *Harry* requiring some degree of exaggeration gave the performer an opportunity of vocal exertion which proved advantageous. The comedy went off rather better than the tragedy. Mrs. Warner's *Mrs. Oakley* is one of her most forcible characters;—the tragic energy which she throws into it served to render it prominent. Mr. Macready was not without humour in *Mr. Oakley*,—and *Major Oakley* is one of the parts for which Mr. Phelps is well fitted. Of the other characters the least said is best:—not because they were ill rendered under the circumstances, but because to reduce the play within the limit of three acts they were cut down to such mere shreds as to be justly entitled to critical exemption. The last two acts of 'Henry the Eighth' were altogether omitted. This, as far as the fourth act is concerned, was unjust to Miss Cushman,—whose interpretation of Katherine's dying scene is, for its minuteness of delineation, a thing to be studied. We would ask, too, whether, as a demonstration in favour of the legitimate drama, the present was a legitimate occasion for the representation of two mutilated pieces? Was it exactly the proper sort of dish to set before the Queen and her Consort at such a time? We think not.—The house has been handsomely fitted up.

OLYMPIC.—This theatre has opened for the summer season with light and amusing pieces. Its campaign commenced on Wednesday, with a new comedietta, in one act, by Mr. Stocqueler. This is evidently a translation. It is entitled 'The Provisional Government.' *The Grand Duke Frederick* (Mr. F. Vining) being at his wits' ends for ways and means, dismisses his prime minister, *Baron Clackmann* (Mr. H. J. Turner), and replaces him and his cabinet by a travelling manager, *Flip-flap* (Mr. A. Younge), and his company. By aid of the theatrical wardrobe they manage to dress themselves in the style of the court, and with a little rehearsing and prompting are soon prepared to conduct the business of government. Flip-flap ere long, however, is interfered with by the ex-minister, who is ignorant of his elevation,—and they make out at one and the same time the committal for each other's incarceration. That of the minister actually in power is, of course, obeyed. Clackmann is ultimately set at liberty,—but only to get into new scrapes. At length the Grand Duke's objects are effected, and the duties of the provisional government cease with the fall of the curtain. This little piece excited much laughter.—It was followed by the musical drama of 'Monsieur Jacques,'—the hero being performed by Mr. Wigan. The merits of this actor are well known; but the play-going public could have been little prepared for such an exhibition of pathos and fine nature as his on this occasion. His presentment was touching, true, characteristic,—minutely finished in its specialities, and in its more general qualities appealing to those sources of sympathy which make "the whole world kin." We must not close our notice without recording that Mrs. Gilbert, the American artist, made her first appearance in *Mrs. Lily-white*,—and succeeded in favourably impressing the audience. She has a fine person of noble proportions. In characters of matronly weight she promises to be an important accession. Her action is natural and easy,—and such as to qualify her for supplying the place of Mrs. Glover. The entertainments concluded with a new piece called 'The Bal Masqué,'—a hasty production, scarcely amenable to criticism. The house was but scantily filled.

MUSICAL AND DRAMATIC GOSSIP.—The Philharmonic Directors elected for the next season are Sir H. R. Bishop, Messrs. Anderson, Griesbach, Turle, Neate, Howell and Lucas. It is most satisfactory to learn that, in despite of bad times, the society has been able to add to its store of money in the bank. This, then, is the period for it to show generosity, by liberality in commisions.

We must content ourselves with here noting that the last of the meetings of the *Musical Union* took place on Tuesday: the stringed quartett consisting of the usual four players—and M. Halle at the piano-forte.

A separate notice of the last *Academy Concert* can hardly be required of us; the case being one, as has been repeatedly pointed out, in which the Critic has a right to speak of results only insomuch as they illustrate methods and constitutions. But we must say that our experiences of 1848 have more than ever satisfied us that the Academy is of the least possible use to the art and to the profession:—that whatever training its pupils there obtain is obtained in spite of its provisions, and that in no respect does it represent the intelligence or meet the wants of the time. The *dilettanti* who hold it in care—or check—have treated it too much as a toy; too little as a place in which the opportunities for complete artistic education should be ministered to all such as are inrolled on its books. It is not entertaining to supervise systems of exact and progressive discipline—to superintend close examinations. It is less troublesome to sit through a bad concert than to undergo the fatigue and the unpopularity of a visitor's duty. But those who are wakening up to the conviction that now-a-days the Artist's education must be thorough-going—moral and intellectual no less than technical—will do well to keep their eye on these short-comings; since an admission of facts as they exist may either prevent disappointment on the part of "parents and guardians" or stir up those patrons who are really interested in music to organize measures of reform and regeneration.

Trials on disputed questions of musical copyright seem to multiply.—The other day the question of the right to publish two of the most favourite of modern ditties, 'Said a smile to a tear,' and 'Home, sweet home,' was argued before Mr. Justice Williams and a special jury at Guildhall. A verdict was given for the defendant,—several witnesses, amongst them Sir Henry Bishop and Mr. Braham, "having stated that the composers of the music of an opera had the right to use the words, and publish them, with the music, without asking the author's consent." Really, our musical people are almost as remarkable in a witness-box as when they volunteer or accredit testimonials. "The right" as above stated by our *ex*-opera-composer and *ex*-tenor would hardly, we suspect, have been recognized by Sheridan, Moore, or Haynes Bayly;—and though no weight can be attached to law laid down by such witnesses, discredit may be thrown upon assumption by giving it publicity, and the settlement of matters in an uncomfortable state of unsettlement may be thereby promoted.

We are informed that M. Manuel Garcia meditates settling in London as professor of singing. Though, from all that has been described to us, this gentleman's method of vocal instruction is one under which many voices have perished—from its quickening of the energies and demanding the close and progressive labour of the pupil in no common degree—its diffusion may be more useful than perilous in a country like ours, where spirit in performance and diligence in preparation bear no proportion to physical gifts or musical readiness.

The following communication, addressed in French to the Editor of the *Morning Post*, is too characteristic of its writer and the days on which he has fallen to be passed over.—

Sir,—Allow me to avail myself of your Journal to express in a few words sentiments natural after the reception I have met with in London. I am about to return into the country which they still call France, and which after all is mine. I am going to see in what manner an Artist can live there, or how long a time it will require for him to die in the midst of the ruins under which the flower is crushed and buried. But of whatsoever length be the suffering which awaits me, I shall preserve to the last the most grateful recollection of your intelligent and attentive public, and of our brothers of the Press, who have so nobly and constantly supported me. I am doubly happy to have been able to admire among them the excellent qualities of goodness, talent, intelligent attention combined with honesty in criticism: they are the evident tokens of a real love for Music, and to the friends of this noble Art, now so poor, promise for it a future, by inspiring them with a certain assurance that you will not allow it to perish.—The personal question is here only a secondary one; for you may believe me I love music better than *my* music—and I wish that more frequent opportunities of proving this had been granted to me. Yes, our Muse, affrighted by all the fearful clamours which echo from one corner of the Continent to the other, seems to me secure of an asylum in England; and the hospitality will be all the more splendid in proportion as the host best recollects that one of her sons is the greatest of poets—that Music is one of the divers forms of poetry, and that on the same liberty as Shakspeare has employed in his immortal conceptions depends the developement of the music of the Future. Farewell, then, all you who have treated me so cordially. I leave you with pain of heart, repeating involuntarily the sad words of the father of Hamlet, "Adieu! adieu! remember me."

HECTOR BERLIOZ.

Several operas talked about in our opera-corridors have *not been* given since our last. Among others, 'Il Turco' and 'Don Giovanni,' in which Mdlle. Lind was to have enacted *Fiorilla* and *Zerlina*:—also 'La Figlia' for Mdlle. Alboni. We perceive that 'Les Huguenots' is on Thursday next to be given at Covent Garden, with "harp and pipe and symphony," and "by command," which implies the presence of the Court in state. In truth, it is high time. But such a production can no more "be built in a day" than Rome. The opera was not performed at the *Académie* till after eighty rehearsals.—We must postpone our notice of the 'Nozze' in the Haymarket till next week.—The rumour is put about more and more positively, that Mr. Lumley will possibly cede the lesseeship of *Her Majesty's Theatre* to Mr. Mitchell;—than whom, if we are to judge by his administration of the *St. James's Theatre*, a more liberal and honourable manager could not be desired.—It is said, too, that Signora Angri, *the other contralto* (Mdlle. Alboni being *the one*), is under engagement to sing in London next spring.—Tales come and go of English operas during the winter season:—but nothing, we believe, is yet decided.

It is understood that Mr. Lumley has made over Mdlle. Lind's autumn tour to Mr. Knowles of the Manchester Theatre. The *Morning Post* announces that great dissatisfaction has been excited at Worcester by the prospect of operas to be given at Cheltenham during the Festival week. This, like the Norwich performances mentioned last Saturday, is unadvised work,—seeing how wide is England and how vexatious has been the indecision of those who act for Mdlle. Lind. Committees and sub-committees, stewards and the gatherers of guarantee funds, will hardly on the occasion of such direct collision be satisfied that "the stars" are not in fault.—Let us here, by the way, correct a typographical error in the paragraph last week referring to the subject,—where *ceaselessly* should have been printed instead of "carelessly."

Drury Lane Theatre will not, it appears, open next Monday, after all, under the patronage of Her Majesty. Mr. Fox Cooper and Mr. Smith have been rather premature in their arrangements and their announcements. Objections were made, on Monday last, by the committee, to the final acceptance of Mr. Cooper as a tenant,—and on Tuesday, that gentleman's propositions were formally negatived. Mr. Smith then offered to supply his place,—"producing," says the *Globe*, "a correspondence which had passed between him and Colonel Anson, from which it appeared that Her Majesty would patronize the undertaking;"—but he was rejected by the committee. We are not sorry at this result; as we fear the measures taken by the proposed lessees,—and which have for the last ten days been fully canvassed in theatrical circles,—were not of a character to promote the great object to which Drury Lane should be devoted—namely, the elevation of the stage and the establishment of the national drama on principles calculated to secure its prosperity and improvement. It would have been pitiful, had the Queen's name, after her long neglect

of the British drama, been at last abused to the sanction of a crude experiment that must have manifestly ended in failure.

Mr. Webster closed the Haymarket on Monday with an address, in which he states, that since January 1847 he has incurred a deficiency of 8,000*l.*;—a result which he attributes to the encouragement of a second Italian Opera House. There are two sides to this argument. Mr. Webster might have remembered, that the establishment of Covent Garden as a new Italian Opera House, implied the closing of that theatre against any rival English company. Mr. Webster is a bold man thus to advertize his losses. He promises, nevertheless, to adventure another season; first reading a lesson to the English actor to the effect that if the latter would successfully compete with the foreigner he must aim at greater perfection in his profession than he has recently attained. This is in a somewhat sounder spirit than Mr. Webster's petition for relief against the foreigner, to the two Houses of Parliament.

We must correct the report derived from our contemporaries of the music performed last week at the Catholic Church in St. George's Fields: being now told that no composition by Drobitsch was given,—and that the Italian vocalists who did sing were only Signori Salvi, Coletti and Beletti.

The King of Denmark has conferred the knighthood of the order of Dannebrog on M. Faber, the poet, and M. Horneman, the composer of the new national song of Denmark, called 'The Brave Soldier' [*Den tappre Landsoldat*], which is now sung all over Denmark by each man, woman, and child of five years old and upwards,—and has already on two or three occasions served as the war-song of the Danes on the field of battle.

There is no musical news from Paris,—the siege not being "raised," so far as the theatres are concerned.

MISCELLANEA

The Tubular Bridges.—We have had an opportunity of inspecting the stupendous iron tubes which are in course of construction a short distance from the Menai Suspension Bridge, for the purpose of forming a passage for the trains of the Holyhead Railway across the strait. Immense piers of granite are being erected on each side of the strait, and a massive pier of the same material is rising in the middle of the stream. On these solid masses of masonry the vast hollow metallic ways will rest, forming a line continuous with the railway. The most cursory inspection of the tubes will at once convince the spectator of their prodigious strength, and show them to be capable of sustaining a far greater weight than any that is likely to pass across them. They are not either cylindrical or elliptical, as many have supposed, but rectangular,—their form being what is not uncommonly called an oblong square, about 30 feet high and 15 feet wide. They are constructed of thick plates of iron, firmly riveted together, and strengthened by girders at the top and bottom. The chief element of strength, however, is in the bed or base of the work, which is composed of plates of iron set edgewise, so as to form cells; the under and upper surfaces being firmly riveted to the intermediate perpendicular plates,—the whole, with the walls of the tube and its covering, firmly girded and bound together with the utmost skill and ingenuity, forming a compact piece of workmanship, the strength of which is beyond conception. These enormous tubes are built on stages erected over the stream. The spectator wonders, when contemplating them, how fabrics of such stupendous weight, amounting to many thousands of tons, are to be removed and lifted into the position which they are destined to occupy. They will be floated to the piers on pontoons, and lifted to their final resting-place by hydraulic pressure.—*Liverpool Albion.*

Cooper's 'Purgatory of Suicides.'—In the *Times* of the 22nd of June a paragraph appears which states that in the discussion of Mr. Hume's motion on Tuesday evening, Mr. W. J. Fox, in referring to Mr. Disraeli, complimented him on his "fine perception of taste and generosity of genius" which "recognized the powers revealed in 'The Purgatory of Suicides,' and gave the author facilities for coming before the public which would otherwise have been difficult of accomplishment." Now, Sir, as the publisher of the work in question, to this statement I give a flat denial. Beyond introducing the author to two publishers, both of whom rejected the volume, Mr. Disraeli did nothing whatever to facilitate the publication. The book was printed by Mr. M'Gowan for the author; and was, when printed, offered for publication to several publishers, who were all terrified by the author's description—Thomas Cooper, the Chartist—on the title-page. Mr. Cooper was introduced to me by my friend Mr. Douglas Jerrold, with earnest recommendation of the poem;—and on perusal, I agreed to pay the cost and publish the work for the author. For the favourable notices of his work in the *Athenæum* and in the *Britannia* after its publication the author may feel grateful: —but I expect Mr. Disraeli does not lay claim to them. Of Mr. Cooper's other works,—viz. two volumes of tales and a Christmas poem—I purchased the copyright: and entertaining a high opinion of his genius, I projected other literary labours for him,—but the state of the times marred the intention. I am, &c., J. How.

209, Piccadilly.

It is easier for a man to act greatly without having acted before, than to write wisely about action without having been in active life himself.—*Politics for the People.*

Electro-Painting or Electrotint.—The last number, but one, of the *Athenæum* contains a letter from Dr. Branson, of Sheffield, in which he claims the invention of, and describes, a kind of electro-painting, which he believes to be a new method of producing engravings in copper; but which was patented in 1841, for Mr. Palmer, then of Newgate Street. I venture to give you this information because I was engaged for a considerable time in trying the capabilities of the invention, which was partly my own, and in writing a pamphlet descriptive of the process, to which I gave the name of "Electrotint." The electrotint plate affords a few impressions of extraordinary beauty; but being very liable to suffer from the friction it undergoes in the process of printing, the valuable results expected from its use have not been realized. The pamphlet alluded to contains also the description of a method of using a white composition upon a blackened plate to produce "blocks" capable of being printed from in the same manner as woodcuts. I possess a few specimens of electrotint impressions of subjects painted on silvered copper, by Mr. Lance, myself and others, which I shall be happy to show to your correspondent, if he will take the trouble of calling on me. I am, &c.

2, Percy Street, Bedford Square, THOMAS THOMPSON.

July 10.

Lapis-Lazuli.—The Petersburgh Academy of Sciences has published the following particulars ralative to lapis-lazuli and mica.—"Both these minerals are found in the vicinity of Lake Baikal, especially in the river Hindianka, and in all the rivers which fall from Mount Khamardaban. Mineralogists have not, however, yet succeeded in finding the flow of the lapis-lazuli, notwithstanding the minute researches which have been made in divers points of these localities. Mr. Moor, the mineralogist, who spent two summers on the banks of the Hindianka, succeeded only in discovering the flow of glaucolithe, or calcareous blue spath,—and every attempt since made to ascertain the place of the formation of the lapis-lazuli has been unsuccessful. The natives affirm that this precious stone is met with after the heavy rains have washed down the pebbles found in the beds of the rivers. With regard to mica, it is found in great abundance in the neighbourhood of Hindianka, even with the ground, in the form of not very thick flakes, lying upon a bed of soft clay, as if it had been deposited upon it. The inhabitants frequently resort to these places to carry off the mica—which they put into their window-frames in place of glass.

Auroral Clouds.—I beg to forward the following account of a singular auroral appearance in the clouds, visible here on the 7th inst., at 7h. 40m. A.M. The sky was obscured by dense thunder clouds. In the horizon at the north-west there was a large compact mass of dark cloud terminated at the top in an irregular arch. Whilst I was observing its peculiar shape, thin hair-like rays of cloud began to rise out of it in a vertical direction in exactly the same manner as rays of light appear in the aurora borealis at night. The whole lasted only about five minutes and then disappeared. Distant thunder in the south all the time the above was to be seen and for some time after. A stiff breeze sprang up shortly after from the north-west. Arctic voyagers mention the occurrence of these auroral clouds in the northern regions, and they are very often to be observed in this latitude. I described a very singular one, that appeared in Ireland, in the *Polytechnic Review*, May, 1845, which description was accompanied by a sketch,—and have kept memoranda of many seen at this place. The present instance is very remarkable, on account of its being accompanied with thunder,—which I never remember to have occurred before, and this peculiar formation of cloud appears to deserve much attention, since it confirms the hopothesis that the aurora borealis is produced by the currents of pyrogen constantly circulating about our globe. I am, &c.

Portsmouth, July 11. JOHN J. LAKE.

TO CORRESPONDENTS.—E. M. C.—W. W. C.—F. C.—P. V. —D. W. D.—A Bilious Reader of the *Athenæum.*—received.

A CONSTANT READER is informed that on receipt of his letter we referred it to the reviewer whose opinion it attacks —and that it has been by him mislaid. The postponement of our notice of this letter was announced in the hope that it would be found on further search—but in this we have been disappointed.

D. A.'s letter is on the same subject,—and stood over, also, for the above reason.

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The Rates of Premium are those adopted by the principal Life Offices; the rate without bonus is lower than that of most other offices.

The Bonuses are added to the Policies, or applied to the reduction of the Premiums.

Policies issued by this Office are purchased at their full value; or Loans may be obtained upon them after they have been in existence for five years.

If a party neglect to pay for the renewal of his Policy, he may repair the omission any time within 12 months, upon proof of good health.

The profits (subject to a trifling deduction) are divided among the Insured. The plan upon which they are divided gives to each party insured a share proportionate to the amount of the Premiums he has contributed.

In addition to the above advantages, the Directors have determined to adopt the principle of allotting a prospective Bonus to Policies lapsing between the Septennial Periods of Division, in order that all the Policy-holders may participate equally in the Profits of the Society.

The following Table shows the amount of Bonus added to Policies existing at the present time.

Policy.	Date of Policy.	Sum insured.	Bonuses added.	Increase on original Insurance.	Total Sum payable, to which future Bonuses will be added.
No.		£	£. s. d.		£. s. d.
11	1806	500	415 10 2	83·10 per cent.	915 10 2
331	1807	900	992 12 1	109·17 "	1892 12 1
1274	1810	1200	1160 5 6	96·68 "	2360 5 6
1986	1811	1600	1328 8 6	83·02 "	2928 8 6
2508	1820	2000	1906 13 5	95·33 "	3906 13 5
2366	1820	2000	3538 17 8	71·17 "	3538 17 8
626	1822	3000	2541 3 6	84·7 "	5541 3 6

Prospectuses and full particulars may be obtained upon application to the Agents of the Office, in all the principal towns of the United Kingdom, and at the head Office, No. 50, Regent-street.

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Agents wanted in places where none are at present appointed.

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Prospectuses and forms of Proposal will be forwarded, postage free, on application to any of the Society's Agents, or to FRANCIS G. P. NEISON, Actuary, 25, Pall Mall, London.

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His Grace the Duke of BUCCLEUCH and QUEENSBERRY, K.G.

Medical Officer.

Josh. Laurie, Esq. M.D. 12, Lower Berkely-street.

View of the progress and situation of the Society since its institution:—

	Amount Assured.	Annual Revenue.	Accumulated Fund.
At 1st March, 1836	£642,871	£21,916	£40,974
Do. 1842	1,685,067	61,851	191,496
Do. 1848	3,284,878	110,700	445,673

The SCOTTISH EQUITABLE being a MUTUAL ASSURANCE SOCIETY, their Profits are not, as in Proprietary Companies, divided between the Partners of the Companies and the Assured. The WHOLE belong to the policy holders.

A POLICY for 1,000*l.* effected on the 1st March, 1832, is now increased to 1,406*l.*

The SEVENTEENTH Annual Report, Forms of Proposal, and all other information, may be had on application at the Society's Office, 61 A, Moorgate-street, London. WM. COOK, Agent.

NATIONAL PROVIDENT INSTITUTION, for MUTUAL LIFE ASSURANCE, ANNUITIES, &c. 48, Gracechurch-street, London.

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J. T. Conquest, M.D. F.L.S. | Thomas Hodgkin, M.D.

Solicitors—Messrs. Hardwick & Davidson.
Consulting Actuary—Charles Ansell, Esq. F.R.S.

Members whose Premiums became due on the 1st of July are reminded that the same must be paid within thirty days.

Copies of the last Report, together with the result of the quinquennial division, made up to the 20th of November last, may be had on application at the Office.

The following instances illustrate the reduction in Premiums and equivalent Bonuses on Policies in Class 9, payable at death:—

Policies in Existence.	Age at commencement.	Sum assured.	Amount of Bonus.	Original Premium.	Reduction in Premium, in lieu of Bonus.	Equal to a reduction per cent. on original Premium of
Years	Years	£	£. s. d.	£. s. d.	£. s. d.	Per cent.
12	63	2,000	773 7 0	149 16 8	83 13 0	56
	32	1,000	166 9 0	26 5 10	10 9 7	40
10	50	1,000	213 4 0	45 10 10	19 0 10	42
	30	700	91 6 0	16 5 6	5 11 9	34½
8	58	500	104 9 0	30 8 9	11 19 10	39½
	32	2,000	222 2 0	52 18 4	17 8 4	32½
6	60	5,000	836 0 0	329 11 8	119 15 10	36
	27	2,000	160 2 0	46 10 0	14 6 8	31
5	50	300	48 4 0	24 12 6	8 5 11	36
	30	2,000	137 10 0	50 3 4	15 0 0	30
4	62	1,000	119 5 0	71 14 2	29 13 2	29
	28	500	26 12 0	11 18 4	2 14 10	23
3	54	1,000	65 10 0	52 7 6	9 14 2	18½
	21	3,000	111 0 0	60 7 6	10 5 0	17
2	57	500	23 2 0	29 5 6	3 10 8	12
	29	1,000	25 19 0	24 9 2	2 12 9	10½
1	59	2,000	46 10 0	126 11 8	7 4 2	5½
	27	500	6 1 0	11 12 6	0 11 9	5

June 26, 1848. JOSEPH MARSH, Secretary.

OLD PLATED GOODS RESTORED and REPLATED.—The Electro Process is the only one by which the restoration of worn-out Plated Goods can be effected, being thereby rendered equal to new.

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